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BY BETH LANDMAN KEIL

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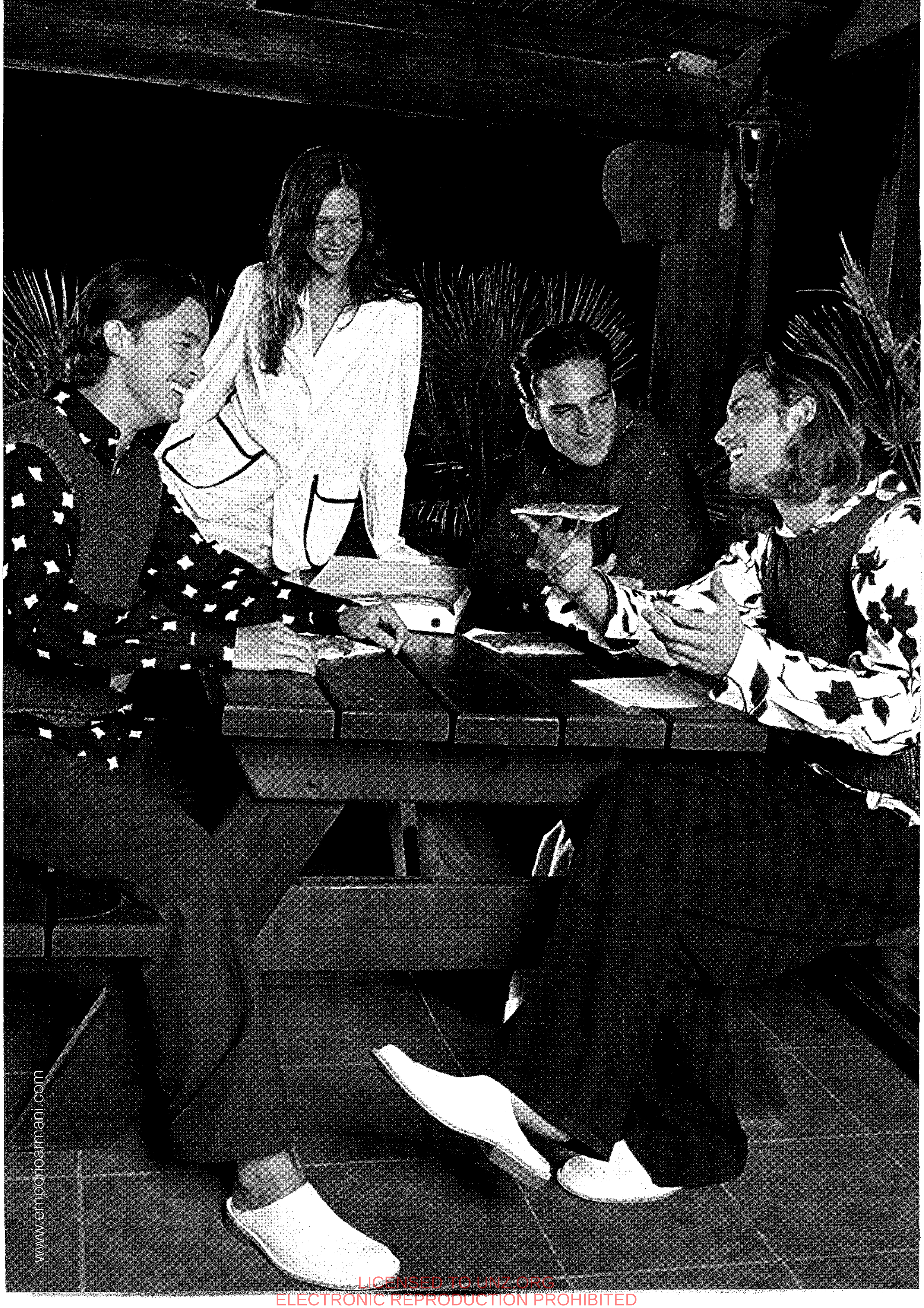
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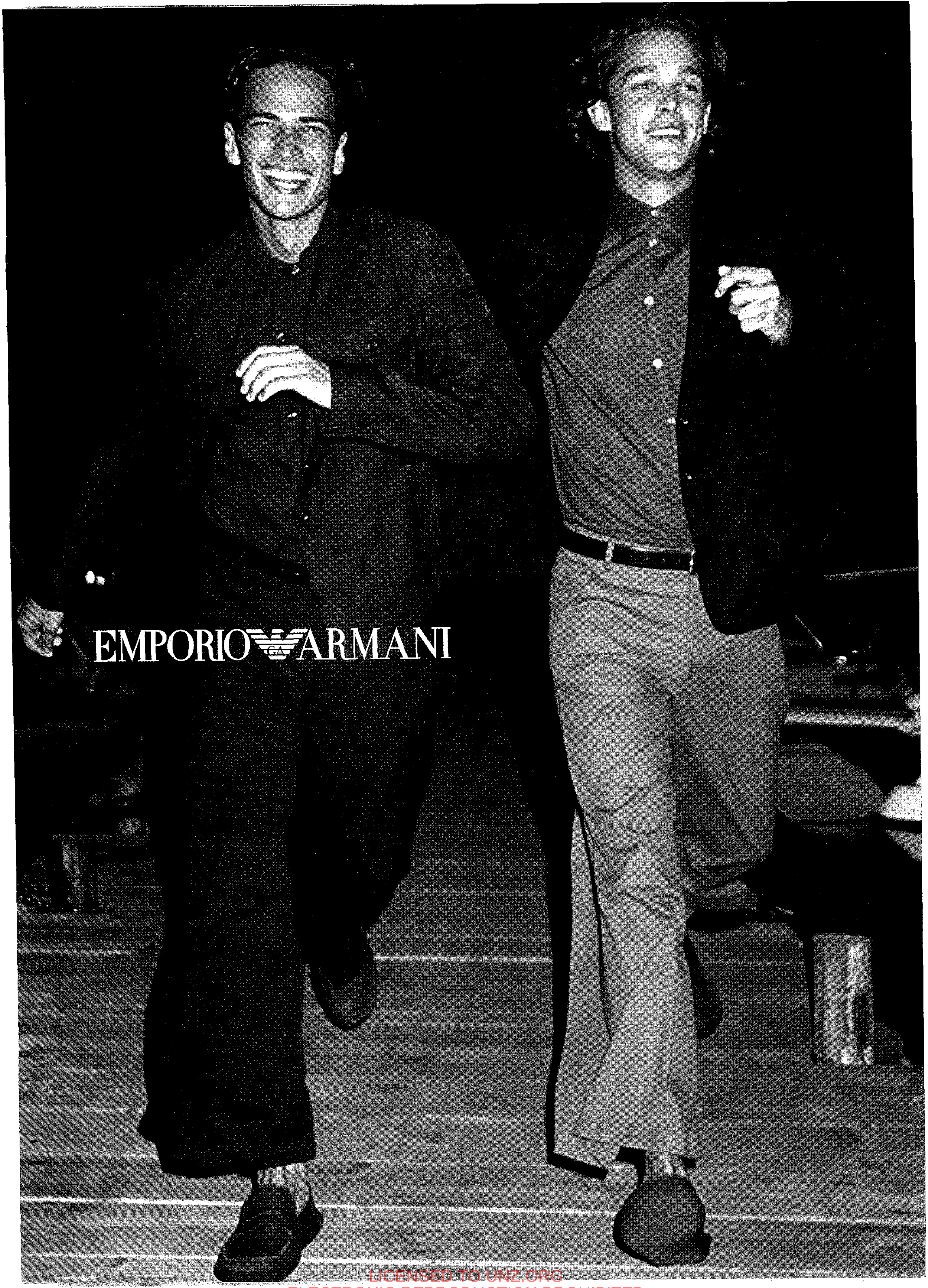
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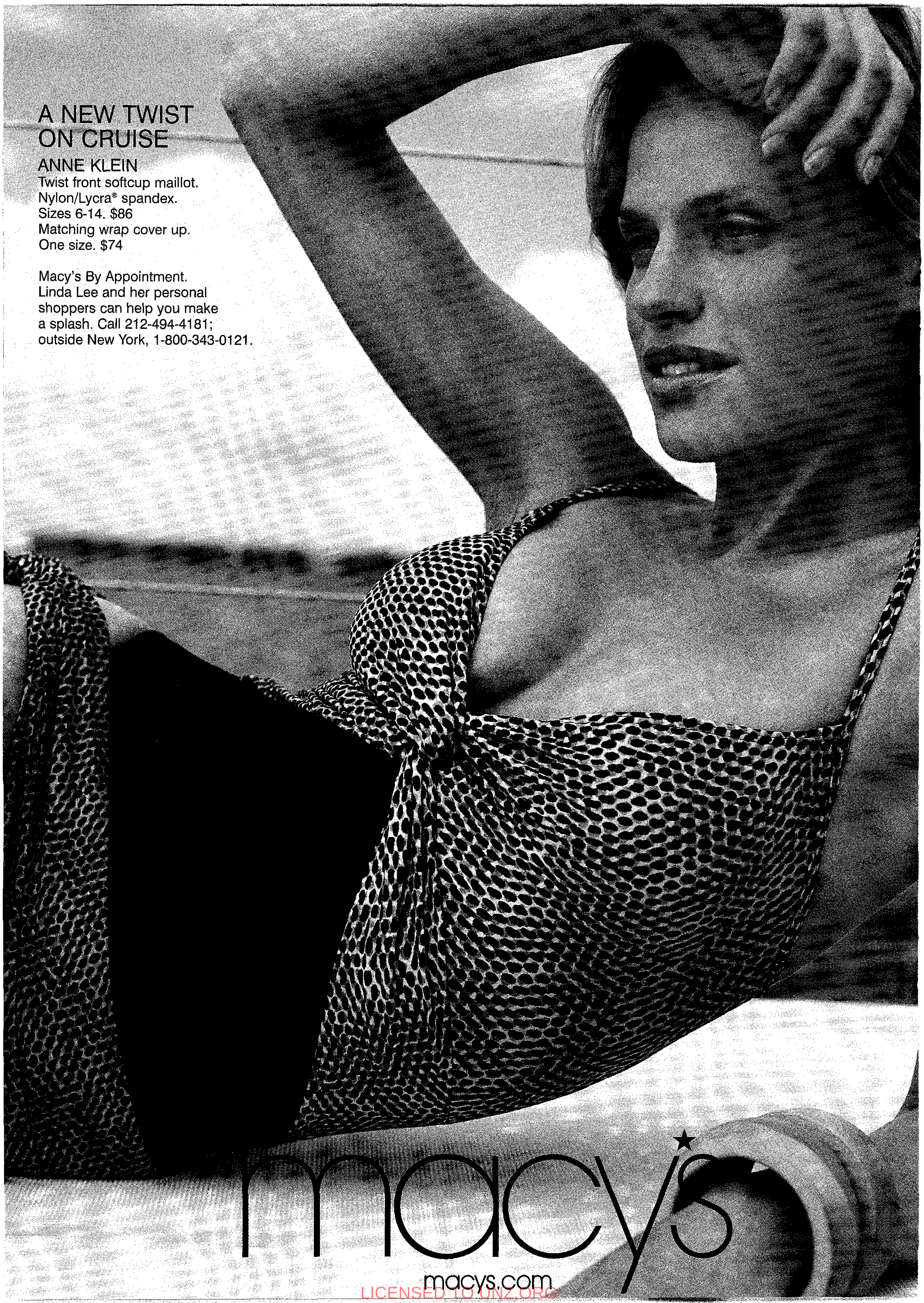

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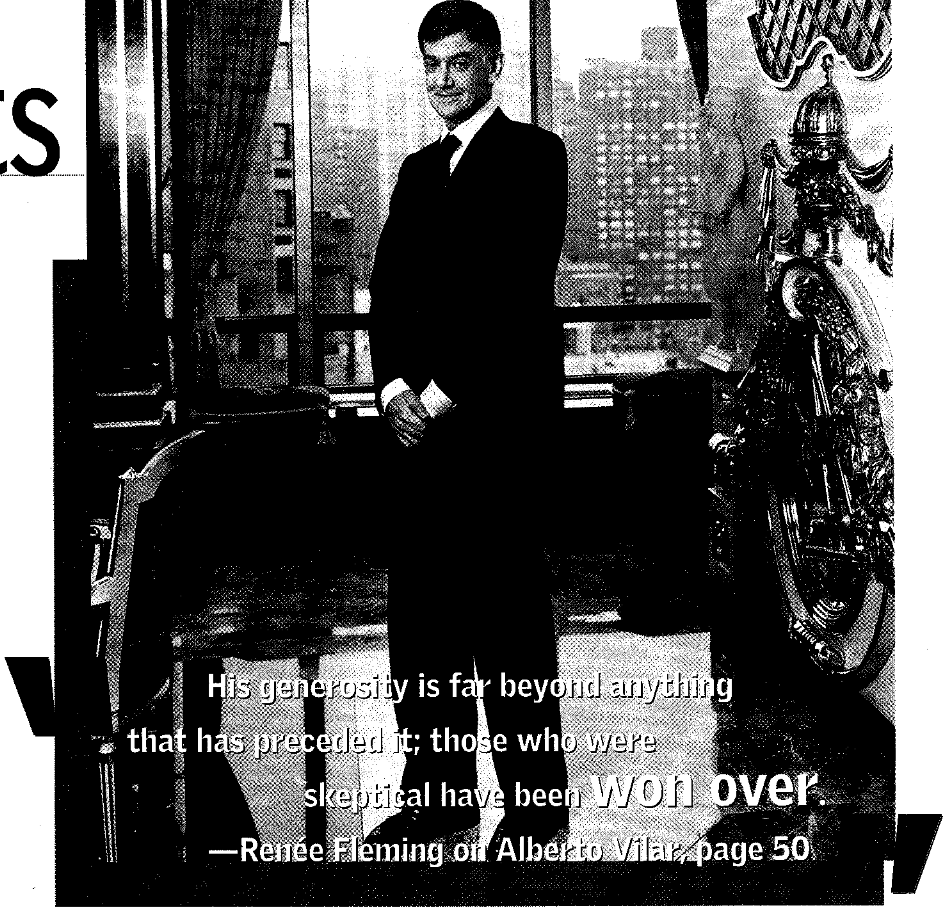
'Guardian' Crossword



"His generosity is far beyond anything that has preceded it; those who were skeptical have been won over."
—Renée Fleming on Alberto Vilar, page 50

30 The Royal Treatment By Beth Landman Keil

This is a moment when the best New Year's resolution might be: Relax. Let the wizards at New York's spas work their rejuvenating magic. From the misty oxygen facial at bliss to Elizabeth Arden's olive-oil pedicure, a complete guide to New York's best spas and treatments. Also: **Alex Williams** seeks out the city's most indulgent (don't say decadent) services. **Sarah Bernard** checks out havens where inner beauty is part of the regimen. **Rima Suqi** finds salons that will do the job—for less. Plus, **Shyama Patel** spotlights spa products that go home with you, and **Beth Landman Keil** samples the spa cuisine at the city's best restaurants.

46 The Grann Alliance By Marion Maneker

Penguin Putnam CEO Phyllis Grann was a publisher at the top of her game, beloved by the high-priced talent—"Like Spielberg makes movies, she makes books," says Tom Clancy—and respected for her tough-minded marketing savvy, when she abruptly resigned from the company in September. Her new job at Random House is tantalizingly vague. But many in her business are certain about one thing: This isn't the last plot twist.

50 The Music Man By Robert Hilferty

Alberto Vilar made billions riding the high-tech wave, and now he's spending millions—225, so far—on a personal crusade to keep opera and classical music alive (and to see his name on concert halls from the Met to Covent Garden to the Vienna State Opera). He's been accused of using his checkbook to push his own taste, but at least one admiring critic says he ought to have *more* say—even if that means letting him onstage to take an opening-night bow with the rest of the divas.

ON THE COVER: PHOTOGRAPHED BY MARC ARBEIT.

January 21-28, 2002—VOL. 35, NO. 2. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 5 & Apr. 1; June 24 & July 1; July 22 & 29; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

COVER: STYLING BY MARIANA NUZIALE/DANIELE FORSYTHE; MAKEUP BY FLORA KAY/AQUAGE; MODEL: CARRIE SOUTHWORTH/ELITE; SUIT BY MICHAEL KORS; TOWEL BY FRETTE. **ABOVE:** PHOTOGRAPH BY JESSICA WYNNE.

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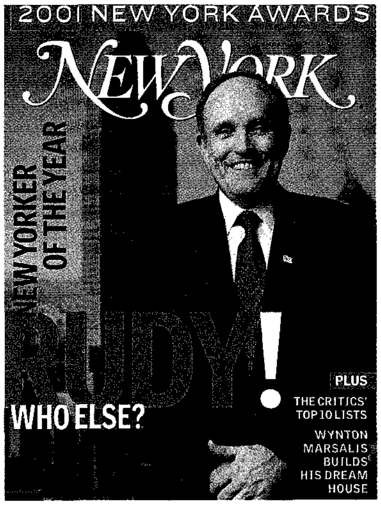
Letters

> “Wynton wished my brother a happy birthday—by bringing him onstage to jam.”
>
> —Stephanie Rothstein

Award Tour

While I found your New York Awards issue [December 24–31] inspiring and well done, I wish that you had thought to include a tribute to the public-school teachers of lower Manhattan. As a parent of a child who attended a school (I.S. 89) very close to ground zero, I am eternally grateful to the men and women who took care of those thousands of children on that day—not one was lost or seriously hurt. They are true New York heroes.
Cathy Guy, MANHATTAN

Rudy as “New Yorker of the Year”!? WHO ELSE? the headline asked. Please! *Anyone* else. After excesses too numerous to list, Der Local Führer couldn't have been reelected dog catcher before September 11. *New York* Magazine needs a real man (or woman) of the year. I'd suggest either Father Mychal Judge, the Fire Department chaplain killed at the towers, or the Yankees' greatest manager, Joe Torre. Both of them made us all proud to be New Yorkers, or even next-door neighbors.
John Esche, JERSEY CITY, N.J.



How could you name Paul O'Neill outstanding sports figure for 2001? He behaves like a spoiled child—throwing his bat, pounding the water cooler, and whining angrily when he is called out at the plate. O'Neill is a poor sport and a sore loser. He has no business representing New York and the great sport of baseball.
Laura MacLeod, MANHATTAN

Wynton's Blues

Wynton Marsalis ought to be ashamed to compare himself to Miles Davis [“Jazz at Wynton Center,” by Mark Jacobson, December 24–31]. Marsalis is a technician rather than a musician, no better if perhaps no worse than hundreds of trumpet players in orchestras around the world. He'd best stick to Purcell. Marsalis and his pal Ken Burns had it wrong from the start: The soul of jazz is not composition à la Ellington but improvisation à la Armstrong. Furthermore, jazz is not legitimized by calling it America's classical music. Jazz is jazz and as such can stand equal to any other form of music.
Danny Dries, MANHATTAN

In my personal experience, Wynton Marsalis is *not* a reverse racist but rather a professional musician who takes the time to help *anyone* who is talented, whether white or black. Allegations to the contrary are made by people who are racially hypersensitive. In 1990, Wynton wished my brother, David, a happy birthday—by bringing him onstage at the Tarrytown Music Hall to jam with the band. Following the performance, Wynton invited David backstage and offered to provide free trumpet lessons. Wynton made time for an unknown 16-year-old boy because he saw an undeveloped talent and wanted to help it grow. When it came time for David to apply to music schools, Wynton wrote personal

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recommendations and served as a witness to my brother's potential. My brother is white. How dare anyone call Wynton Marsalis a racist!

Stephanie Rothstein, MANHATTAN

Never, and I mean never, have I been more moved than I have been by the way Wynton Marsalis plays. At McCarter Theatre in Princeton, New Jersey, Marsalis began his second set with a jazz solo so beautiful that I did something I've never done at a concert before or since—I wept. This impromptu masterpiece, never to be repeated, was my perfect listening experience. Marsalis is the greatest horn player in the history of the world and the greatest living jazz musician, bar none. I am looking forward to JLC, and I have huge faith that Marsalis, our jazz Mozart, will shape this institution of performance, learning, and history into a glorious venue for America's greatest original art form. Thank you for a great article.

Richard Lee, SUNNYVALE, CALIF.

Tempest in a Teapot

So John Simon takes Harold Pinter to task for the "emptiness" and "mean-spiritedness" of his writing ["2001: The Winners (and a Few Losers)," December 24–31]. Talk about the pot dissing the kettle.

Ralph Scarpato, THE BRONX

Telling Fortunes

For all of the smarmy self-aggrandizing that defines James J. Cramer's work, he finally wrote a piece worth reading about the visceral motivators that move the markets ["The Bottom Line: The Oracle Speaks!," December 10]. And he credited another person to boot—of course, it was his wife.

Robyn B. Stanton, PALO ALTO, CALIF.

Corrections: Because of a production error, "Cue: Kids" in our January 7 issue included outdated movie listings. In Adam Platt's "Where to Eat Now 2002" from that same issue, Wylie Dufresne was incorrectly identified as the owner of AKA Cafe. Because of another production error, the final line of Susan Dominus's "The Kindest Cut" (January 14) was inadvertently removed from the text. The story should have ended: " 'It used to be that a surgeon was like the symbol of man,' says Ferzli. 'And we were like the feminine aspect of surgery—we were called wimps.' He savors the memory, then shrugs. 'But we were right.' " *New York* regrets the errors. ■

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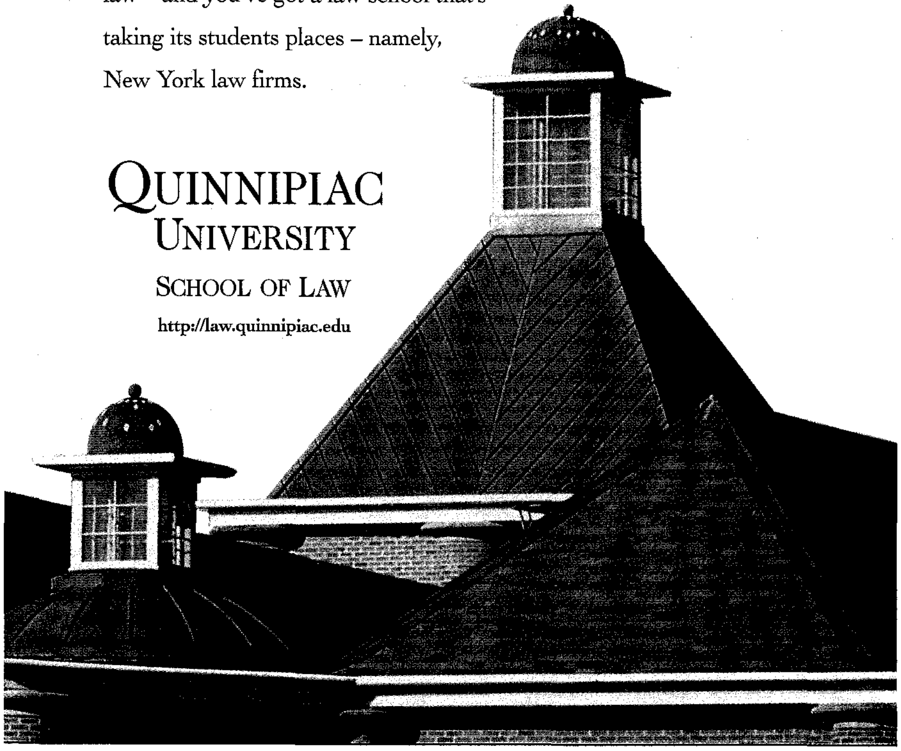
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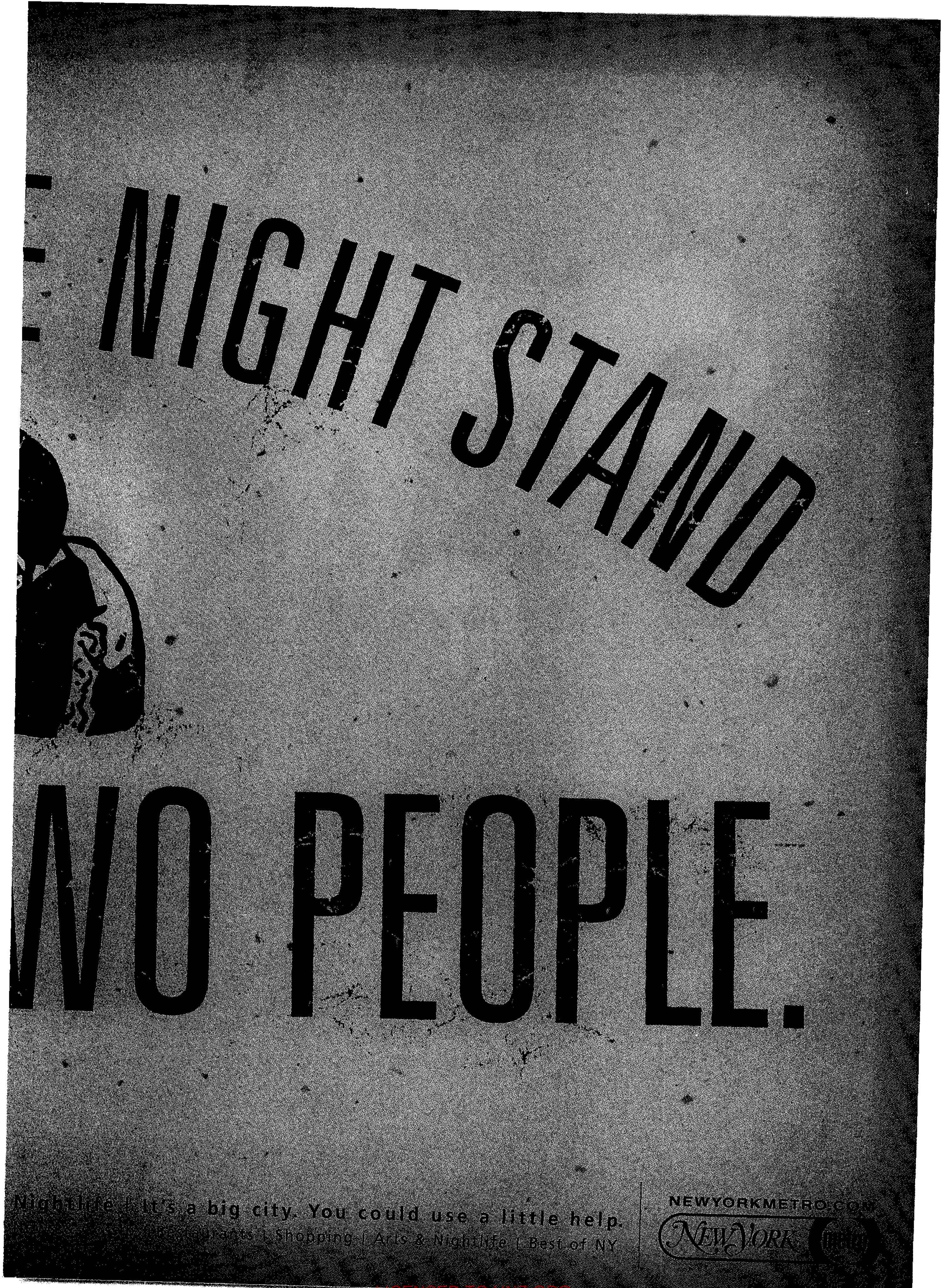
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Intelligencer

By Marc S. Malkin

Minnie Driver's Ford Pickup

Don't be surprised to find **Minnie Driver** hanging around **Harrison Ford** at the Golden Globes on Sunday, where he's set to receive the 2002 Cecil B. DeMille Award for lifetime achievement. We hear that the two have been dating for about a month. Ford, who at 59 is almost twice Driver's age, has been separated from his wife of eighteen years, screenwriter **Melissa Mathison**, since October, when he moved out of the Central Park West apartment they shared with their two children. Driver, of course, is no stranger to celebrity romance: The Oscar-nominated actress has dated **John Cusack** and **Matt Damon**, and she and actor **Josh Brolin** split up in October, just six months after announcing they were engaged.

Manhattan Style Leaves Bad Taste

It appears **Joseph DeCristofaro**'s *Manhattan Style* magazine may bite the dust after five issues. Launched in November 2000 and distributed free in restaurants and nightclubs, the glossy bimonthly was over $200,000 in debt by last June, according to insiders. In the fall, deputy editor **Eric Stiffler** left the magazine after three paychecks bounced. DeCristofaro left his Hell's Kitchen office and moved to Greene Street. Since then, several writers and his former landlord have been stiffed, and a printing house is owed $47,000. "He told me he was completely broke when I called for my money," one miffed writer moaned, "but then the next week I saw him at Lotus picking up the tab for several bottles of Cristal." For now, DeCristofaro is telling associates that he plans to publish the March issue. He did not return our calls.

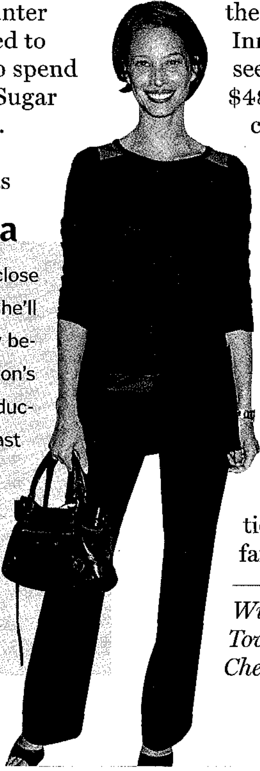
Helen Mirren Gets Caught in Drag Net

When **Helen Mirren** unexpectedly showed up at Chelsea gay bar Barracuda recently with her husband, director **Taylor Hackford**, she wasn't planning on becoming part of the Sunday-night show. Arriving in time for a performance by a drag queen named **Edie**, the actress was quickly coaxed onstage, where she was asked about her embroidered coat. Mirren reluctantly revealed that it was a $15,000 Christian Dior couture number that Hackford had just given her to celebrate her Golden Globe nomination for her performance in **Robert Altman**'s *Gosford Park*. The couple stayed till around 3 A.M. So how'd they hear of the place? Mirren explained that her Broadway pals **Sir Ian McKellen** and **Nathan Lane** are always raving about it, so she'd decided to come and see what all the fuss was about.

Rachel Hunter's Miami Rhapsody

Rachel Hunter and **Mark McGrath** won't comment on rumors that they're dating, but Hunter recently trekked to South Beach to spend time with the Sugar Ray front man. Although McGrath, who was there to shoot a Bloomingdale's fashion catalogue, and the ex–Mrs. **Rod Stewart** booked separate rooms at **Ian Schrager**'s Delano Hotel, our source tells us they shared the same room at night. "They made no public appearances together," our spy says. "They didn't go out to eat or even sit at the pool together. They were really trying to keep it hush-hush."

And She Would Look Fab in a Burka



Is **Christy Turlington** going to Afghanistan? Sources close to the model say she's told friends and family that she'll spend a week traveling through the war-torn country beginning January 18 for a *Today* show project. Turlington's agent confirmed that there have been talks with producers of the morning show about a trip to the Middle East but insisted nothing has been finalized: "As of right now, I don't think it will be happening." Oddly, *Today* producers beg to differ. A rep for the show insists Turlington will travel to the region to promote a UNICEF education program for Afghan children. She'll be followed by a *Today* camera crew and producer; segments on the trip are slated to run in February.

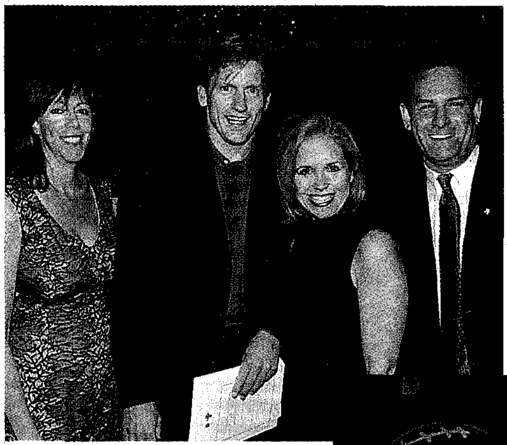
BROADWAY-BOUND: Celebs are taking advantage of the pricey Broadway Inner Circle tickets to see *The Producers* at $480 a pop. In the past couple of weeks, **Diana Ross** came to the show with a mysterious dark-haired man. **Alanis Morissette** also came with a pal. But **Ron Howard**, director of *A Beautiful Mind*, was the biggest spender. He shelled out nearly $3,000 for six tickets for friends and family.

With Catherine Townsend and Aric Chen.

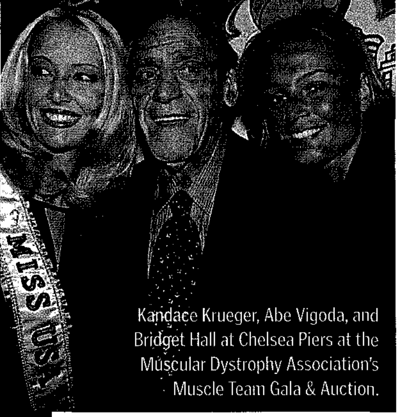
PHOTOGRAPHS: FROM TOP, FITZROY BARRETT/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES(2).

Scene

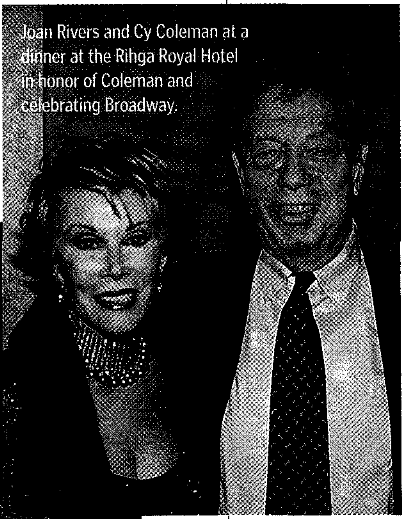
Jennifer Jason Leigh at *Biography* magazine's National Board of Review New York Film Awards Gala.


Jane Rosenthal, Denis Leary, Katie Couric, and Craig Hatkoff at the Waldorf-Astoria for the Annual Child Advocacy Award Dinner.

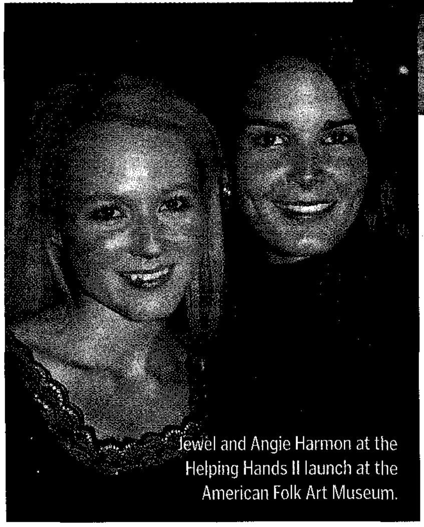
Irina Pantaeva at the opening of Earl Jeans' SoHo store.


Kandace Krueger, Abe Vigoda, and Bridget Hall at Chelsea Piers at the Muscular Dystrophy Association's Muscle Team Gala & Auction.

Tony Bennett and Joe McNally at Vanderbilt Hall at Grand Central Terminal for "Faces of Ground Zero," a photo exhibit by McNally.


Joan Rivers and Cy Coleman at a dinner at the Rihga Royal Hotel in honor of Coleman and celebrating Broadway.

Molly Griffith and Eli Wallach at the premiere of *Monday Night Mayhem*.


Jewel and Angie Harmon at the Helping Hands II launch at the American Folk Art Museum.

Natane Adcock, Annemarie Iverson, Naomi Campbell, and Cayli Cavaco at Meet celebrating the relaunch of *Seventeen* magazine.

Sports Night

On entering the '21' Club on January 8 to celebrate the premiere of *Monday Night Mayhem*, a TNT film about the rowdy glory days of *Monday Night Football*, **Chuck Scarborough** was mistaken for WABC anchor **Bill Beutel** by an event publicist. "Good evening, Mr. Beutel," said the pixie. "May I show you to your seat?" Scarborough grinned politely, and made his way over to **Keith Olbermann** and **Dick Ebersol** instead, figuring they'd at least recognize him. In a far corner, **John Turturro**, who stars as Howard Cosell in the film, insisted that he felt no competition with **Jon Voight**, who plays Cosell in *Ali*. "I talked to Jon not too long ago, and we decided there wasn't much to worry about," the actor said. "I mean, a lot of people played Hamlet, right?" **Dan Abrams**, meanwhile, was comparing life at MSNBC with *Monday Night Football*: "I guess the only similarity between us and them is we both suffered a little too much O.J.," the anchor deadpanned while squeezing past **Nora Ephron**. **Eli Wallach**, however, was feeling nostalgic for a different film altogether, despite his role in *Mayhem*. "You know, today is the fortieth anniversary of *The Misfits*, a film I did with Marilyn Monroe and Clark Gable—can you believe it?" the venerable actor asked ruefully. "Now, *that's* what you should be writing about."

DAVID AMSDEN

Photographs by
Patrick McMullan

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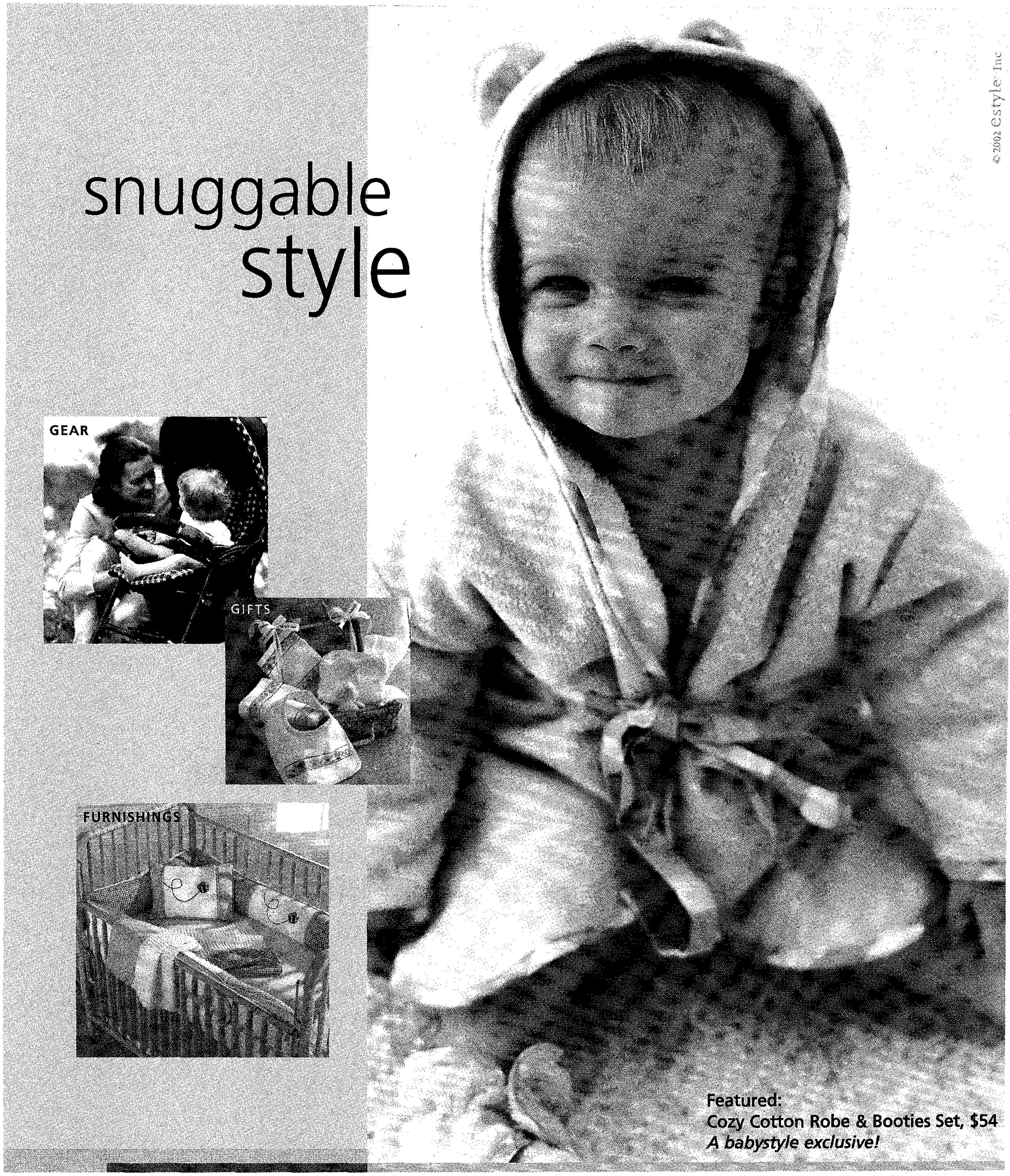

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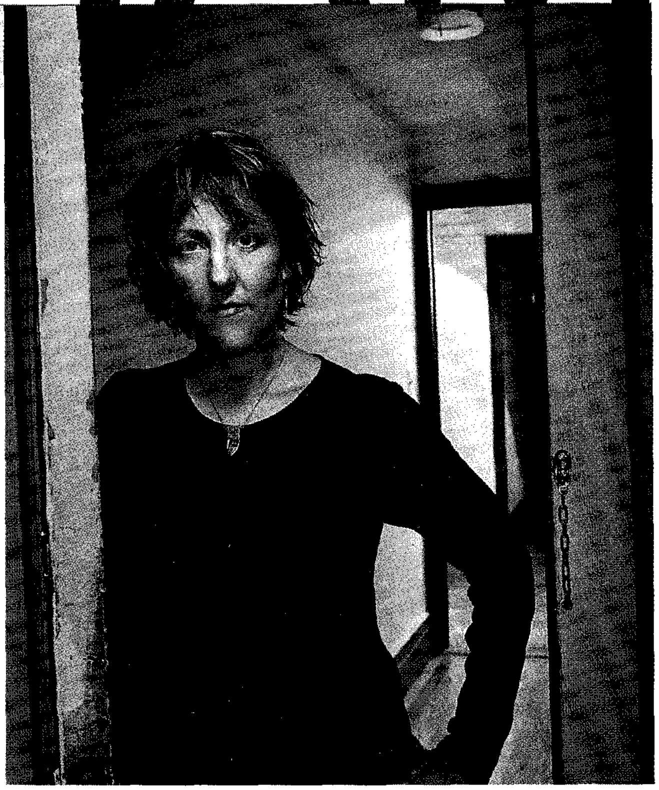
GOTHAM

Life in the New City



Psychic Ops

"Remote viewers" say the Feds have sought their help since 9/11. Might this explain all those "credible, nonspecific threats"? By Geoff Gray

Earlier this month, Prudence Calabrese, a West Coast psychic, flew into New York on business. She had two meetings: One was a catered sushi lunch at an uptown hedge fund that had hired her, for about $20,000, to predict this year's profit outlook. ("Their investors will be very happy.") The second, she says, was with agents from the FBI.

During the Cold War, the Pentagon spent millions training "remote viewers" to spy on Russian military targets. (The Soviets, of course, had their own psychics.) The program, called Stargate, was very controversial, very *X-Files*, and until funding was cut in 1995, completely classified.

Now some of the psychics connected to that program and others, like Calabrese, say that federal officials are calling upon them again. Lyn Buchanan, a former CIA remote-viewing trainer, says that since September 11 he has received requests for intelligence from three separate federal agencies. And Las Vegas–based psychic Angela Thompson Smith says she has been asked by the Feds (she won't reveal which ones) to help identify perpetrators of the World Trade Center attacks and the anthrax letters, and to pinpoint future terrorist targets.

What do remote viewers see, and how do they see it? Calabrese, 36, mentally visualizes her subject and blindly jots down "doodles" or "squiggles." Then she lists ten words that come to mind. Afterward, she sketches a more complete drawing—"the big picture." She repeats this process three times, then compares notes with the other fourteen viewers in her firm. "It's about 75 percent accurate," she says. "The data is always correct—it's the interpretation that's off sometimes."

Before her meeting with the FBI, over coffee at the Algonquin, Calabrese shares some of her report. "It's not very pleasant," she says. "We see more attacks." As for the location—no big surprises there. "We are all seeing the subway," she says, pulling out three sketches, said to be from three separate viewers, featuring giant wormlike objects snaking beneath crowded streets. The worms are circled: "That's the target." The cryptic diagrams include words like SNOW BANK. "That could suggest a season," she explains helpfully.

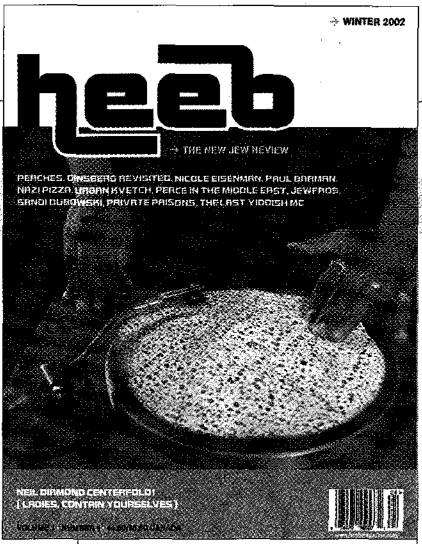
A spokesmen from the FBI's New York Bureau won't confirm or deny Calabrese's alleged meetings. "We have 1,100 investigators here," says Joe Valiquette. "She could have met with anyone." In Washington, however, her name was more familiar. A former Justice Department lawyer said Calabrese's psychic findings, along with those of other remote viewers, have been looked at in the past, and in some cases, the information was "elevated up the channels."

The FBI does not use psychics as official sources, the lawyer says; it happens "under the table." After September 11, "the attorney general told us to think outside the box," says this person, who still works closely with federal law-enforcement officials. "This is definitely thinking outside the box." (Perhaps that explains why Calabrese's premonitions sound ever so slightly like Ashcroft's "credible but nonspecific threats.")

But critics wonder if Calabrese's marketing instincts have gotten the better of her. "I doubt she's making it up," says Paul H. Smith, a former military viewer, and now president of Remote Viewing Instructional Services. "But she's also, well, a little *out there.*"

Indeed. On her Website, LargerUniverse.com, Calabrese claims to have had a vision of the World Trade Center attacks way back in 1997, with help from a source she refers to as "the Grey Dude," a three-foot-six-inch extraterrestrial who appears in her bathroom at night. So where's Osama bin Laden? It seems that the Grey Dude's guess is as good as anyone's.

PHOTOGRAPH BY NICK RUECHEL.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Generation Oy

Inside an 89-year-old synagogue on the Lower East Side, a group of scruffy young media types sit around sharing bialys, drinking Heineken, and talking sacrilege. Between jokes about *mikvahs,* freelancers take turns telling editor Jennifer Bleyer why they're dying to work for *Heeb,* her new magazine for hip Jews. "I thought it was a really awful idea for a while," says Elisheva Lambert, a photo editor. "Then I decided it was a really great one."

Set to hit bookstores in two weeks, the premiere issue of *Heeb,* subtitled *The New Jew Review,* includes a Neil Diamond centerfold and a Jewish-wedding fashion spread titled "Love, Challah and Betrayal."

"I like to say we're a cross between the Hadassah newsletter and Al Goldstein's *Screw,*" says music editor Joshua Neuman. "Who's a Heeb and who's not is so much a part of it. People might expect to find Joe Lieberman, but no one is less *Heeb* than Lieberman."

Heeb owes its existence to a $60,000 grant from the Joshua Venture, a new foundation—funded in part by Steven Spielberg and the Bronfman family—that nurtures left-field Jewish social projects. Bleyer, a 26-year-old Columbia graduate who once published a punk 'zine called *Mazeltov Cocktail,* pitched the idea a year ago. "I never imagined it going this far," she says. "I've been introduced to some of the power hitters of the Jewish philanthropic world, and I'm in an audition stage, where everyone recognizes the untenability of what I'm doing."

Media recession notwithstanding, Bleyer has set a $450,000 fund-raising goal for the year. *Heeb*'s advisers have included new-media analyst Douglas Rushkoff, former *Penthouse* exec Irwin Billman, and Michael Jackson publicist Susan Blond.

But *Heeb* could alienate a mainstream funder or two. The Anti-Defamation League has already objected to the title, and it's hard to picture the JCC smiling on a possible upcoming "best of anti-Semitic music" hot list.

Neuman isn't too concerned: "The more you distance yourself from the Jewish organizations, the more they court you—they will do anything to make organized religion cool. It's the Shmuley Boteach phenomenon."

Still, staff members don't all agree on *Heeb*'s long-term prospects. "There may be a huge audience for a smart-alecky pop-culture journal," notes one editor, "but eventually there needs to be an underlying vision."

Bleyer counters that *Heeb* addresses fundamental—and timely—differences with the Jewish Establishment. "A lot of post–September 11 paranoia among our parents' generation about anti-Semitism is unwarranted," she says. "And I think it's significant that this magazine is not all about Israel. It's not the all-encompassing Jewish identity that it was 30 years ago."

But Bleyer is careful not to take her project *too* seriously. "This isn't a money-making venture," she says. "This is a product of love and chutzpa."

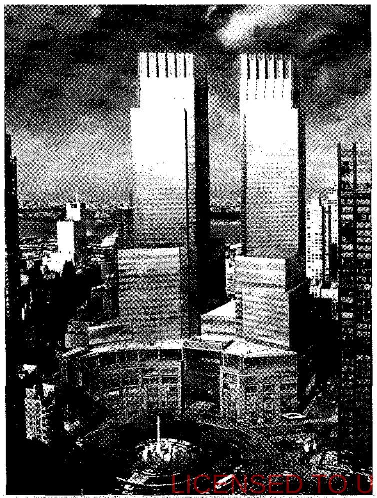
BORIS KACHKA

Good-bye, Columbus

The retailers in the *Newsweek* building, at 57th and Broadway, are not a chic bunch. The Cosmic Restaurant and Coffee Shop is a tile-and-Formica diner. There's a Ricky's cosmetics, a CompUSA. And, facing southeast, there's Coliseum Books—until it closes forever on January 20.

The 27-year-old store is, in fact, much like the New York Coliseum itself. Both were a little seedy, bits of pre-Giuliani New York. And both were doomed by a sense that dumpy old Columbus Circle may finally become a hot destination.

The mammoth AOL Time Warner Center—going up on the site of the old Coliseum and opening in mid-2003 with a high-end mall, Mandarin Oriental Hotel, luxe apartments, and Jazz at Lincoln Center—is of course why. Local landlords have big expectations, and rents are rising. Coliseum Books paid $70 per square foot; the new asking price is about $200. That sealed it, says partner George Leibson, who adds that the store had been losing money since a Barnes & Noble opened a few blocks north.



This sort of commercial gentrification is usually slow (think Columbus Avenue in the 1980s). It's also the second try in this area, after the Invasion of the Theme Restaurants, circa 1994. But the huge sums involved now mean faster, bigger changes. Cosmic signed a new lease recently, going from $40 to $120 a foot; the owners say they expect another jump in two years. This despite the recession and a surprising number of empty stores nearby (including Planet Hollywood and a big Lechters).

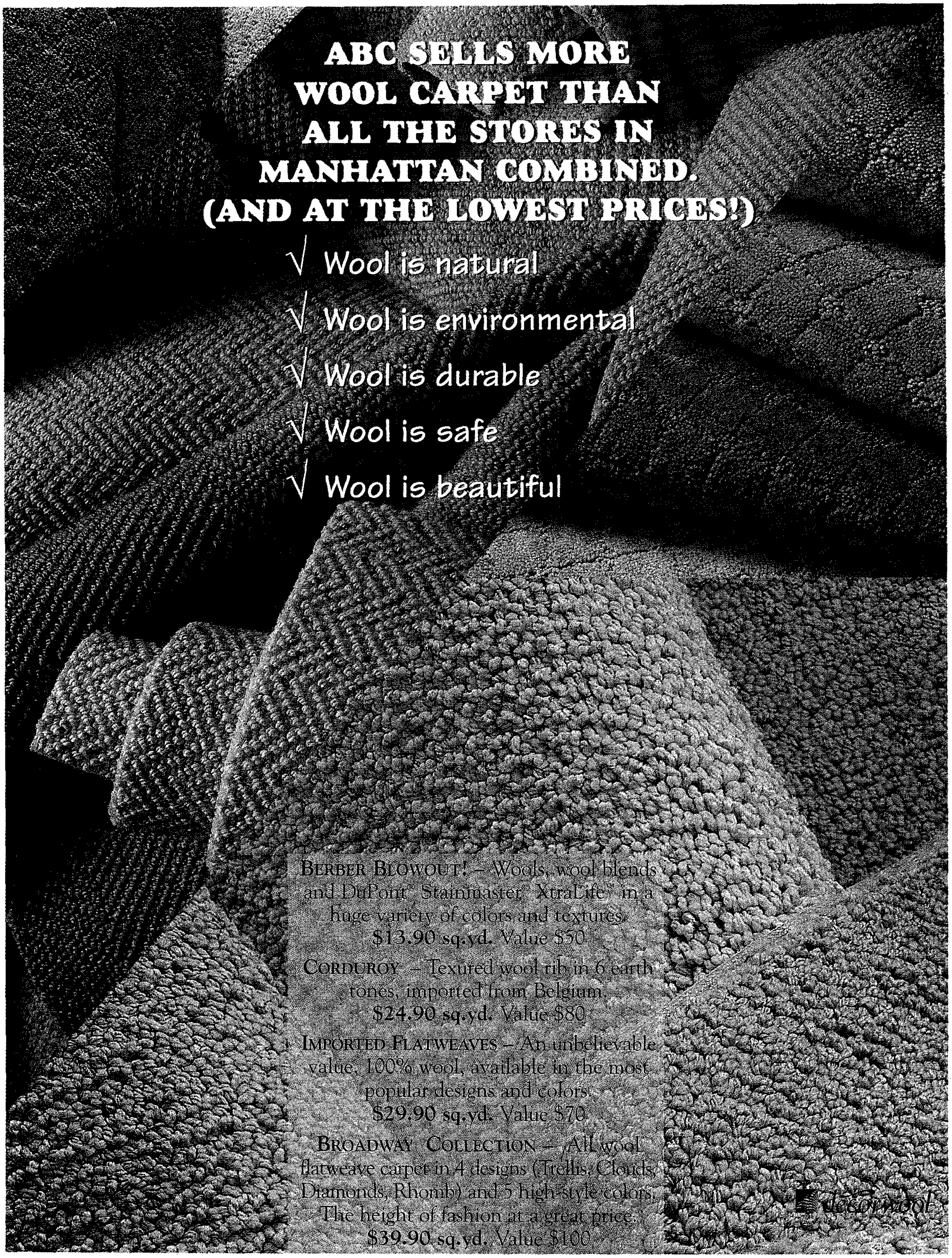
Whether one building can remake a whole area is debatable. Worldwide Plaza was supposed to transform Hell's Kitchen and lead midtown westward, but few followed. AOL, however, has already been joined by Random House's new building at Broadway and 55th Street, and a glass tower is planned atop Hearst's building at Eighth and 57th.

According to AOL Time Warner leasing consultant Robert K. Futterman, the developer hasn't had to lower rents since September 11. Futterman is also the leasing agent for Random House, and says the same is true there: "We're still getting over $100 a foot." Is he worried? "We'd priced it realistically," he says, adding that the big drops have been "in tourist locales—Times Square, SoHo."

Of course, until next year, everything is guesswork. One big wait-and-see sign comes from Wien & Malkin, owners of that empty Lechters. W&M director of marketing Fred C. Posniak won't confirm who the new tenant is (rumors say it's Payless Shoes), but he will say it's a short lease. After that, adds Posniak, his plans are clear: "We will *definitely* benefit from the changes in the neighborhood."

CHRISTOPHER BONANOS

PHOTOGRAPH: TOP, COURTESY OF HEEB MAGAZINE.



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Bottom's Up

Recession? What recession? For average-Joe buyers and sellers, things are just fine, thanks.

FOR SALE
FOR SALE

Proof that we're living through a time of upheaval: Right now, middle-class New Yorkers are doing better than the superrich. Driven by bargain mortgage rates and a general sense that prices have finally topped out, small apartments—even as the luxury market stays bleak—are selling fast.

These buyers—often first-timers—are driven less by architectural lust or conspicuous consumption than by plain old frugality. Dominic Carrozza, who had been living in Westchester with his parents and brothers, just bought a one-bedroom on 93rd Street near Central Park West for $220,000, down from a list price of $289,000. "When we looked at renting versus purchasing, he needed a tax deduction," says Penny Pear, his broker at William B. May. His maintenance and mortgage total less than $1,500 a month.

Those small sales may be propping up the whole real-estate business. The Corcoran Group, William B. May, and Charles H. Greenthal all sold more small apartments this November than they did last November—yet in Corcoran's case, the total dollar volume of sales fell 2 percent. Prices, brokers estimate, are down about 15 percent overall. More than half of Corcoran's November sales were for less than $500,000.

For some, the favorable financial picture overrides jitters about the future. Meg Cabot, who wrote *The Princess Diaries,* and her husband, Benjamin Egnatz, just ditched their one-bedroom East Village rental for a two-bedroom, two-bath apartment in the East Eighties. They paid $520,000, down from $539,000. "It may be a trepidatious time to buy, but we're increasing our living space and the cost to us is not that much greater than what we're paying," says Egnatz.

For these buyers, it seems, life during wartime has fueled uncertainty, but it has also spurred a nesting instinct. "People are really pulling back and taking more comfort in their home," says Peter R. Marra, president of William B. May. Agrees Cabot, "After September 11, we just got this feeling like we wanted to be settled."

The couple considered moving back to their home state, Indiana. Then they started thinking: "There's nothing to do," says Cabot. "I'd rather be here even for a short time than somewhere I'd be bored. And there wouldn't be good bagels." ERIKA KINETZ

Sky-High Buy

The Apartment on the Right

Who says liberals are the only trusting souls out there? **Kellyanne Conway** (formerly Kellyanne Fitzpatrick)—CEO of the Polling Company, omnipresent cable-news figure, right-wing pundit—and her attorney husband just paid $3.09 million for a two-bedroom apartment in Trump World Tower without ever seeing the place. Insignia Douglas Elliman's Marie Bianco sold the eightieth-floor 2,000-square-foot condo in Trump World Tower based solely on e-mail exchanges and floor plans.

"They couldn't see the apartment, because it wasn't done," Bianco says. The couple, who'll keep their Virginia home, initially wanted a flat in the Metropolitan Towers, but were so impressed with the Donald's high-tech virtual tour that they just had to go gold. (Her company plans to open a New York office this year.) The buyers were even able to slip their beloved corgi, Jesse, through the house rules. Law-and-order conservatism, after all, can only be taken so far. JOY ARMSTRONG

Big Deals

Midtown East

400 East 56th Street

1-bed, 1½-bath, 1,000-square-foot co-op. Ask: $460,000. Sell: $437,500. Maintenance: $1,064. One week on market.

The buyers of this Sutton Place co-op were already subletting in the building, with three months to go on their lease. An independent broker, Kathy Matson, had found them a place at the same address, and they were all set to buy—until the seller pulled out when it came time to sign a contract. Just in time, a neighboring apartment opened up and the sale went through with weeks to spare. The buyers even prefer the new one, which has a terrace. How did Matson find another apartment there in such short order? She lives in the building herself. C.B.

East Village

416 East 11th Street

1-bed, 1-bath, 653-square-foot condo. Ask: $335,000. Sell: $335,000. Charges and taxes: $389. One day on market.

It's no surprise that a luxe new East Village building, like this six-story condo off First Avenue, would offer high-speed Internet access, a satellite dish, and shiny stainless-steel kitchens. Except . . . aren't all the hip young Web programmers who live in these places out of work and short on cash? Nonetheless, BFC Partners (the developers), working through Insignia Douglas Elliman broker Linda Rubin, sold this apartment the day it came on the market, without dropping the price so much as a cent. And the next direction of the New East Village may be coming into focus: The buyer is an investment banker. EMILY GITTER

PHOTOGRAPH: COURTESY OF KELLYANNE CONWAY. ILLUSTRATION BY SEAN KELLY.

I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO

Our irascible good sports clash over Bush's tax cuts, ponder city budget cuts, and praise hizzoner's gal pal.

Jennifer Senior: Happy New Year, gentlemen. Shall we start by discussing our new mayor? He seems to have abandoned all of Giuliani's grand plans—using the World Trade Center site primarily as a memorial, building new baseball stadiums . . .

Ed Koch: Well, it shows that Mike Bloomberg entered City Hall without commitments to others, and that's what we need at the moment. Someone unencumbered.

Al D'Amato: This is not because he doesn't like George Steinbrenner or Fred Wilpon. In fact, he has good relationships with them. And he didn't say never. He said, "Not now."

Ed: George Steinbrenner. There's a guy who'd take a bone away from a dog. He paid CBS $10 million for his franchise. Now it's worth $700 million—

Al: More than that.

Ed: —and he's asking the city to give him a subsidy.

J.S.: Has Bloomberg pulled a bait-and-switch by hiring so many Democrats?

Al: Well, there wouldn't be *one* Republican if Mark Green had been elected, and the truth is, Democrats are the people who work in New York City government. But I think he's going to be nonpartisan.

J.S.: He has some tough choices ahead of him. What should he cut first?

Ed: The rule of good government is you don't just cut across the board. There are very important programs and less important ones. When the *Post* and *Daily News* cry, "Cut the fat," it's crazy. There isn't any fat left. Whatever we cut now is sinew. Muscle. Flesh.

J.S.: Recently, the *Post* said HANDS OFF OUR HEROES, warning Bloomberg not to cut the budgets of the Police and Fire Departments.

Ed: Ridiculous. Cops and teachers and firefighters constitute more than half the people who work for the city. He's gotta do it. Another thing Mike should be moving on, and isn't at the moment, is the commuter tax. When the firefighters and the cops and the emergency personnel ran into the Twin Towers, they didn't ask: "Who's a commuter? You're staying. You're a resident? I'm taking you with me."

Al: Ain't no way. That's just the kind of thing that would keep a company from saying, "Yeah, we'll relocate to New York."

J.S.: What will the first battle royal be?

Ed: Schools.

Al: Ab-so-lutely.

Ed: Bloomberg should form a bipartisan committee made up of people *not* in office, like Senator D'Amato and Congressman Floyd Flake, who'll say they're going to support the opponent—without regard to party—of every city legislator who votes against giving him authority to run the city's schools.

J.S.: Talk to me about some of Bloomberg's quirks. His private life—

Al: I *knew* you were going to ask about his girlfriend. She's very nice. And very talented.

J.S.: Actually, I was going to ask if he's obliged to talk about his private life. Is he allowed to simply vanish for a weekend and not tell us where he went?

Ed: Yes. It's none of your fucking business.

J.S.: Turning to Washington . . . Senate Democrats are valiantly attempting to make political hay of Bush's stimulus package. Is it working?

Ed: I think Daschle is afraid to say what Democrats really want, which is "rescind the tax cut." I'm for rescinding it.

Al: Aw, rolling back the tax cut is ridiculous. Our problem isn't the deficit. It's moving the economy forward. But I will say this: I don't know what my Republican friends are thinking when they propose giving tax cuts to corporations *retroactively*. Give them *prospectively*.

Ed: It's still the old trickle-down theory. Using that logic, it was very unfair of the Republicans not to give the poorest people, who don't pay income tax but do pay FICA, their $300. It's *those people* who'll spend the money. But the Republicans don't give a rat's tail for poor people.

Al: Please, Ed. If you provide incentives for businesses—like a tax credit for every new employee that you hire—that's not trickle-down. That's creating *jobs*. You know what I think? I think Bush is doing such a tremendous job that Democrats feel they have to find something to criticize.

Ed: Hey, if Bush were running tomorrow, I'd vote for him. I don't agree with a lot of things he stands for, but he's done nothing he didn't say he'd do. On the war against terrorists and the countries that harbor them, he's been magnificent.

J.S.: Do Democrats have any shot at all of unseating him?

Ed: Well, you can never say never. Look at what happened to his father.

Al: Can't argue with that. ■

ILLUSTRATION BY SAMUEL B. WHITEHEAD.

Michael Wolff THIS MEDIA LIFE

Paper Boy

Wunderkind Adam Moss was the handsome young glossy god, the guy who was supposed to change the magazine world—and then he sought protective custody at the *Times.*

WHEN THE COUNTRY IS IN RECESSION, THE magazine business goes into something like depression—particularly for magazines that do not have an exclusive niche, or an especially must-have commercial reason for existing.

But then there is *The New York Times Magazine.*

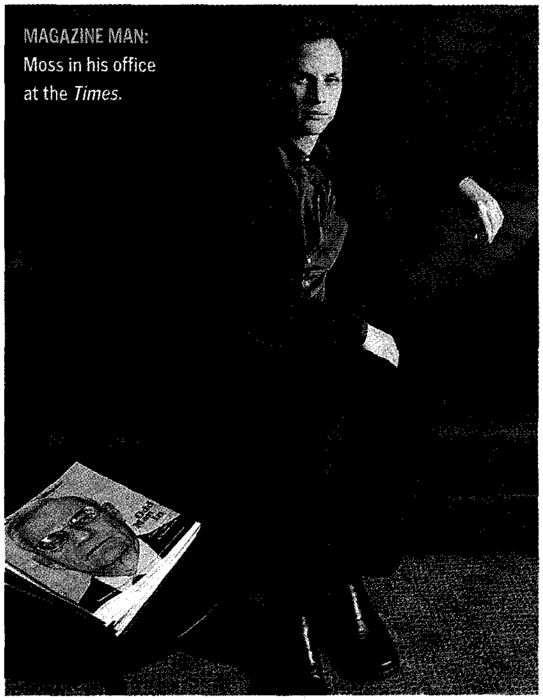
It appears able to exist outside of magazine reality. As the magazine business morphed during the last generation into product categories and eliminated most general-interest titles, the *Times Magazine* continued to conduct itself as though all readers had the time and inclination for extended bloviation interspersed with good writing (in a different age, I had a friend who described his overeducated and underemployed mother's main occupation as spending the week reading the *Times Magazine*).

And yet it's a strategy, or conceit, that has paid off: The *Times Magazine* is certainly one of the most widely read and profitable general-interest magazines in the country. It continues to have many readers who, like my friend's mother, see it as a form of religion (and the crossword puzzle as Communion). Certainly among its most like-minded competitors—*Harper's*, *The Atlantic Monthly*, and *The New Yorker*—it's the only one that is self-sustaining (of course, coming within the *Times* gives it untold advantages—including freedom from circulation and postage costs).

At the same time, it's the magazine that magazine people love to hate. Despite its profits, it's always been regarded as the fabulous invalid of the magazine business—bountiful but always unsatisfying.

What's more, it is just not, magazine people feel, a *real* magazine—it doesn't have to duke it out on the newsstand or in direct-mail solicitations (indeed, various magazine editors have fought efforts by the *Times Magazine* to participate in the National Magazine Awards). Even its editor, Adam Moss, a wunderkind of the last great magazine age and once a contender to become the great magazine editor of his generation (that would be, in magazine time, the generation immediately following Tina Brown), got knocked off the shortlist by going, in what seemed like a semi-sabbatical, to the *Times Magazine.*

But as we settle into the recession (with daily muttering of which magazines are at death's door), it seemed appropriate to revisit the assumptions about Moss and his magazine. While Moss may never be acknowledged as the great editor of the age, he may be the only one who is (relatively) worry-free.


MAGAZINE MAN: Moss in his office at the *Times.*

PHOTOGRAPHED BY MELANIE DUNEA/CPI.

I ACTUALLY CAN'T DECIDE WHAT I think of the *Times Magazine* in its present form. It's less bloated than it once was. But it's less authoritative too (it used to be a grand op-ed page—important people blathering on), and oddly detached.

It has better writers, a less autocratic style, and quirkier interests (among the more famous pieces of the Moss era is Andrew Sullivan's paean to testosterone; my recent favorite is the one about the Sudanese refugee kids immigrating to North Dakota). On the other hand, it has that inexplicable ethics column and that pointless "What They Were Thinking" photo thing (what were *they* thinking?). It tries to be hip and clever but is instead often pesky and obtuse.

Of course, part of Moss's signature as an editor is his packaging talent. He has a keen, or compulsive, ability to organize, categorize, and illustrate information. This can be stylish. But it can also be cloying, from the magazine's many front-of-the-book rubrics (the whole front of the book is called, in a great landgrab, "The Way We Live Now") to its relentlessly overarching theme issues ("The Year in Ideas," "Love in the 21st Century," "Women & Power").

Still, I'm not sure that what you read or don't read in the magazine, or whether it looks good or not, determines how you feel about it. Rather, its strongest characteristic is probably that it just comes—and you feel often like it's been hung around your neck. It's required reading. Even if it's a diverting read, even if it's stirring up controversy, it's still a damned responsibility and obligation.

NOW, ONE TRADITIONAL GOAL OF MANY PEOple who want to write about The Way We Live Now (an activity more and more like poetry or certain specialized academic disciplines) is to do it without having to work for the New York *Times.* The *Times* has always been too institutional, too dominant, too know-it-all, too depressing—plus you have to give your life to it (you have to grow up in the *Times* to truly be a part of it).

Moss began his career as a copy boy at the *Times* in the seventies—as did I. The *Times* was then a linoleum-floor, metal-desk, rotary-phone bureaucracy of depressed and unfriendly lifers (many, I recall, with facial tics). Moss got out of there (as did I) in short order.

These were terrible economic years, but in fact, there were plenty of alternatives to the *Times*. It was (it borders on the bizarre to remember) a time of thriving, independent, Zeitgeisty magazines.

Rolling Stone, where Moss went to work in 1980, had moved, in the late seventies, from San Francisco to New York. *Esquire*—where Moss went to work after *Rolling Stone*—with several fabled lives behind it, was embarking on a new one. *New Times*, a biweekly alternative news magazine, where I went to work, was started by former Time Inc.-ers. *New York* had launched its sister, *New West*. Mort Zuckerman bought *The Atlantic* with great fanfare. *Harper's* was not that far removed from the era of Willie Morris (the great editor of *his* generation). Even Condé Nast, then just a rag-trade publisher, wanted in on the game, and launched a revival of *Vanity Fair* (it took a literary approach in its first pre-Tina incarnation). *Manhattan, inc.* and *Spy* burned brightly (if briefly), changing journalism and magazines.

In 1988, Leonard Stern, who owned *The Village Voice*, backed Moss's plan for *7 Days*, a weekly arts-and-entertainment publication—it lasted 102 issues.

It is hard to overstate what kind of magazine-world hero Moss became with *7 Days* and its particular pop-culture idiom, and what kind of success failure can be.

Pop-culture magazine formats spread everywhere, especially to television (and, no small point, to the New York *Times*). One result was that celebrityism, which was the dessert of pop-culture journalism, became the main course (which suddenly everyone was serving). Costs began to escalate wildly, partly as a result of Tina Brown's spending at *Vanity Fair* (enabling, not incidentally, Condé Nast to dominate the high-end magazine market). Plus, there were growing problems at the newsstand, skyrocketing subscription-promotion and -fulfillment costs, and a sudden pervasive expansion of competitive media outlets.

"Moss was a **guru of change**, a magazine person at a paper, an openly gay person in a repressed atmosphere, a mild man among **bullies and screamers**."

Then came the recession of 1990—the first official magazine depression—and the end of most independent and nongenre magazines.

AFTER *7 DAYS* SHUTTERED, MOSS TRIED TO launch a magazine about the media while doing consulting on the side. Then, at a dinner party at Frank Rich's house in 1991, he met Joe Lelyveld, who invited him to consult for the *Times*.

"The *Times* was undergoing," says Moss, "certain renovations"—becoming more magazinelike and less newspaperlike, more boomer-friendly and less Establishment-pompous.

Moss became a guru of this change—an anti-*Times* sort of figure in the middle of the *Times*. A magazine person at a newspaper, an openly gay person in a repressed atmosphere, a mild man among bullies and screamers. (His more orthodox detractors at the *Times* pin on him the creation of the un-*Times*ian—and often ludicrous—"Sunday Styles.")

You can read a certain poignancy into this—the entrepreneurial, trailblazing editor in a kind of internal exile. At the same time, you can feel his relief at not having to work for an iffy venture, or, even more horrifying, having to go hat-in-hand trying to launch another start-up.

In 1993, he joined the staff, becoming editorial director of the magazine under longtime *Times*man Jack Rosenthal.

Like *The New Yorker*, the *Times Magazine* had lost much of its advertising base through the eighties and was struggling to attract national brand advertising. (The *Times* had famously been dependent on bra manufacturers; but then the bra business went offshore—taking its advertising with it. Similarly, *The New Yorker* had lost its carriage-trade retail pages.)

While *The New Yorker*, under Tina Brown, was trying to reinvent itself as a high-profile, in-the-spotlight, on-the-news, edgy weekly (a strategy that probably sealed its fate as a nonviable business proposition), the *Times Magazine* went mellow. Under Rosenthal and Moss, and then with Moss as editor in 1998, it further unhooked itself from the news cycle; it downplayed the *Times*' own voice (indeed, while it used to be the platform of star *Times* writers, under Moss it started almost shunning them); and

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it began developing—to advertiser acclaim—its upbeat, inclusive, occasionally Oprah-ish theme issues, becoming, as Moss describes it, "more emotionally responsive."

In significant ways, Moss, operating under the *Times* brand and for the *Times* audience, managed to create his own quirky, personal, many-voiced, *successful* general-interest magazine.

SO WHAT'S WRONG WITH THIS PICTURE?

Over lunch and then, a few days later, in his darkish office (it has a dad's-den-in-the-fifties feel to it), I prod him about what he's going to do next. What would he do if this gig ended (as all gigs do)? What are his other ambitions? (He's only 44.) Can he really see himself trying to make it at the *Times* until his retirement?

He keeps avoiding the question.

Now, most people, when they have been successful, believe, no matter how implausibly, that they can repeat their success anywhere. But Moss clearly doesn't hold that illusion.

He says the opposite. He says that he can only see doing what he does at the *Times*.

In fact, not only does he not want to leave the *Times* but he doesn't want to think about the possibilities if he left. He doesn't, clearly, think there are any other possibilities.

We talk a bit about what magazines we see coming to their inevitable ends, and on what timetable.

"I doubt if I'd do something in magazines," he finally says (obviously annoyed that I keep pressing him—but I want to know). "I don't see a lot of opportunity to practice our craft." Nor does he seem to have an idea what he would do otherwise.

I can't even bear to bring up the issue of Howell Raines, the *Times'* new executive editor and Moss's new boss, who is, the scuttlebutt has it, putting everybody in his sights (John Rockwell, the Sunday "Arts & Leisure" editor, has been the first to go).

There is a sense that some people in the *Times* would like the magazine back, like it to be more *Times*ian and "less froufrou," as one *Times*man put it to me. And there's politics, that great *Times*ian bailiwick—*Times* people seem to think that Moss is unsophisticated when it comes to politics (the magazine did a hatchet job on Moynihan that caused him to cancel a lunch with Arthur Sulzberger—not, apparently, a good move).

So the depressing part is not just that Adam Moss has to go into the protective custody of the New York *Times* to practice "our craft" but that the protection here is pretty iffy, too.

There's nowhere to hide. ■

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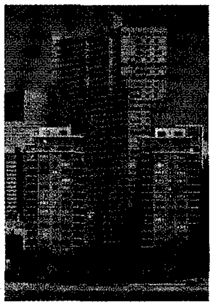
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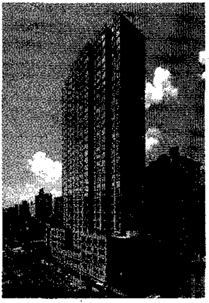
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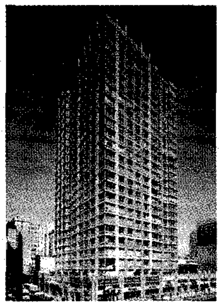
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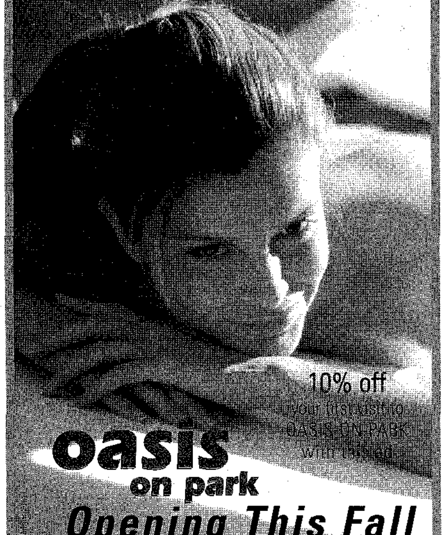

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Tucker Carlson THE NATIONAL INTEREST

Campaigner-in-Chief

Republicans like to crank up the Washington-is-the-problem rhetoric for midterm elections. Remember the Contract With America? What'll they do now that government is the solution?

THE AVERAGE REPUBLICAN VIEWS THE AVERAGE libertarian as a crackpot with a weird personal life. The average Republican is onto something. Libertarians tend to be odd. By definition, they're cranky and nonconformist. They like theories. They dress poorly. They don't follow instructions well. The first libertarian meeting I ever went to devolved into a heated argument over—no joke—who should run the meeting. ("Don't tell me what to do!" "Since when did you become God?" And so on.) You wouldn't want libertarians in charge of a government.

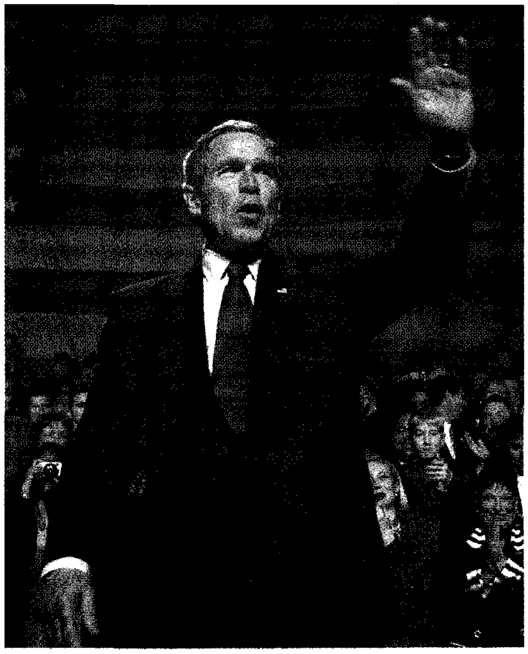
On the other hand, politics informed by libertarian instincts—the libertarian spirit rather than actual libertarianism—is a good thing. It has been a winner for Republicans. The party took control of Congress in 1994 on a crypto-libertarian platform. Less regulation, more power to state and local government, fewer services more efficiently provided—those were the selling points of the Contract With America. It was the *TV Guide* version of a Cato Institute position paper.

Republicans have been using the same lines ever since. At the heart of almost every GOP campaign is a libertarian theme, usually expressed in anti-Washington terms: "The professional politicians back in Washington want to tell you how to live your life. Elect me to stop them." It's a message that people who wouldn't consider supporting a bona fide pro-heroin, pro-prostitution libertarian can embrace. It works.

Or has. But what happens when, all of a sudden, the entire country likes, needs, and admires Washington? When the heroes of the moment are all civil servants? Have you seen the commercials for the Post Office?

That's about where Republicans find themselves going into this year's midterm elections. A year and a half ago, according to Kennedy School of Government polling, only 18 percent of Republicans said they trusted government all or most of the time. Shortly after Bush's election, that number rose (predictably) to a third. Last month it reached 75 percent.

Meanwhile, there's evidence that voters not only trust government more than they did but are increasingly happy with it. Every quarter, the University of Michigan Business School releases something called the American Customer Satisfaction Index. Using data from 50,000 interviews, the study measures consumers' satisfaction with government and private industry. The government's ratings are up 3.5 percent this quarter. More striking, even widely hated branches of the federal government now seem relatively popular. In the latest index, the Internal Revenue Service tied US Airways for customer satisfaction. It beat McDonald's.


BUSH PATROL: The president stumping at a high school in Portland, Oregon.

Very little about government riles the population these days. Eavesdropping on calls between suspects and their lawyers? Civil libertarians are furious about the proposal. No one else cares. The Washington *Post* found that nearly three quarters of Americans thought it was a great idea. National ID cards? You'd think (hope) the very suggestion would be greeted with widespread suspicion, and not just by Kennedy-assassination buffs and people who live in Idaho. But no. A Pew poll found that 70 percent of those asked "favor a system that would require people to show a card to authorities who request it."

For Republicans, these are bad numbers. Contented voters don't vote, particularly in midterms. The twin keys to turnout, any political consultant will tell you after a few drinks, are hatred and fear. Quell their anger and calm their fears, and people will stay home. The GOP needs to find a new way to enrage its supporters.

No respectable Republican will admit this, of course. When the subject of the midterms arises, party strategists and functionaries talk instead about George W. Bush. "Leadership" was the one-word answer I got from a well-placed Republican when I asked what GOP candidates were planning to run on this fall. The theory is simple: Bush's approval ratings are astronomical and holding. Bush is a Republican. Other Republicans will benefit from his popularity.

This theory certainly works in reverse. An unpopular president can be deadly for his party during midterms. But can Bush, even at 80 percent approval, keep his party from being blamed for the economy?

We'll see. Publicly, many Republicans contend that the traditional midterm realignment—a product of the public's instinctive desire to counterbalance presidential power—doesn't hold in wartime.

PHOTOGRAPH BY AP WIDE WORLD PHOTOS.

In private, many admit that the election will be a stunning success if nothing changes at all. In the meantime, here's how the campaigns are likely to break down:

Democrats will run on the recession. Polls show that rising medical costs worry voters more than any other single economic issue, so expect to hear a lot about health insurance and HMOs. You'll hear a lot about tax cuts, too, about how Bush's handouts to corporations caused the deficit and, by (unexplained) implication, the recession. Tom Daschle will lead this charge. (Though he will not, tellingly, suggest repealing the tax cuts, immoral as they are.) Daschle is an uninspiring presence and a mediocre speaker, but his pleasant demeanor makes him hard to demonize. Plus, he's famous. Thanks to coverage of the anthrax attack on his office, Daschle has far higher name recognition than the typical Senate majority leader. Expect to see him on television constantly as fall approaches.

The Republicans will respond to attacks on their fiscal management by talking about . . . war. National security is one of the few issues on which Republicans maintain a distinct advantage. People trust the GOP to keep the country safe. You won't hear a word about "drilling for oil in the Arctic National Wildlife Refuge," a phrase that doesn't test well in focus groups. Instead, you'll hear Republicans talk about "energy security" and "energy independence," both euphemisms for drilling for oil in the Arctic National Wildlife Refuge.

Finally, you'll hear about tax increases. In politics, a successful message always reinforces the preexisting suspicions of the audience. Voters suspect (correctly, as it turns out) that Democrats would like to raise their taxes. So that's what Republicans will accuse them of. The reasoning goes like this: While top Democrats have not actually called for repealing the president's tax cuts, they'd like to. And since repealing a tax cut that has not yet taken effect is the same as raising taxes, the Democrats want to raise your taxes.

It's not a perfect argument, but it's about as close as Republicans are likely to get this fall to a libertarian message. (They can't use their best slogan: "Now that we've restored your faith in government, we have nothing left to run on.") Real libertarian messages just aren't selling. Less than two weeks after September 11, libertarian intellectual Ted Carpenter wrote a piece deriding the idea that the military needs more money. Given the timing, it was a bold article. It was not printed in major newspapers. "Rhetoric against the federal government is going to be difficult for a while," says David Boaz of the Cato Institute. "It'll be harder to rail against the bureaucrats in Washington. I'm pessimistic." ■

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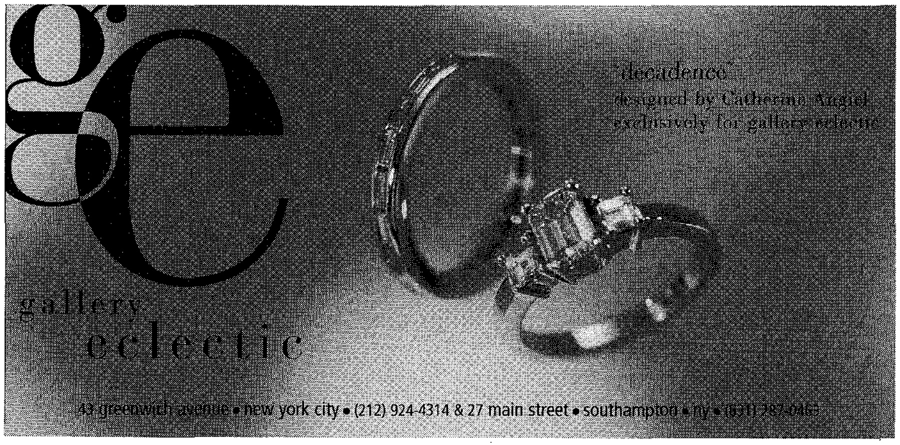

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Joanne Kaufman STRONG MEDICINE

I Gave at the Office

Most doctors are grateful for a thank-you note, even for extraordinary work. That doesn't prevent some patients from making equally extraordinary (or weird) shows of appreciation.

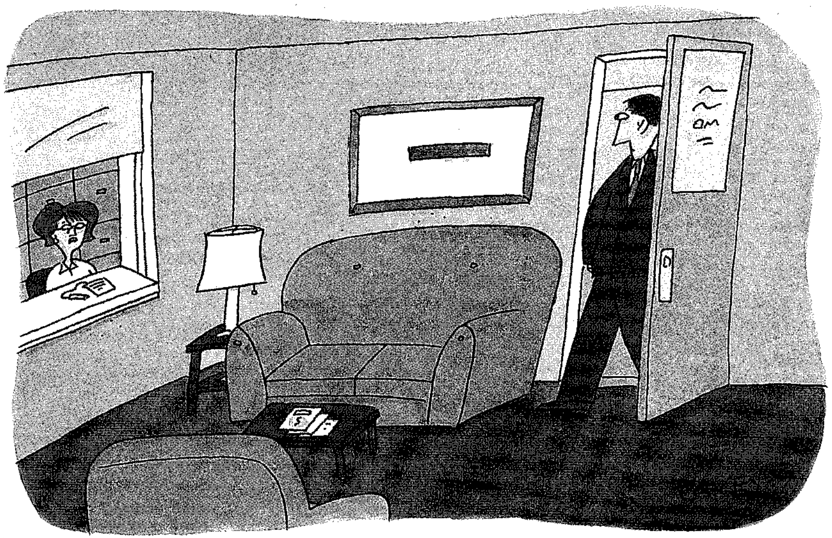
THE PHONE RANG IN PEDIATRICIAN LAURA Popper's office one afternoon. A terrified mother was on the line, sobbing that her newborn had stopped breathing. "I told her to call 911 and that I'd be right over," says Popper, who grabbed her stethoscope and ran the two and a half blocks to the family's apartment. The mother hadn't overstated the situation; the baby was blue. Popper immediately began resuscitation, did CPR, got him breathing again, and badgered EMS into heading to her hospital of choice, Mount Sinai, where the child was admitted and eventually restored to health.

For her efforts she received a box of chocolates. Now, while Popper likes soft-centers and nut clusters as much as the rest of us, what she *really* likes—but didn't get—was a thank-you note. "I did care about the letter," she admits, and in this Popper echoes the sentiments of her confrères, who insist that a patient's return to health and a few deeply felt scribbled words are the most important thanks. Even if sometimes they're a long time coming.

"I saw you on television," began a letter from one of Popper's patients, who was born with congenital heart problems and spent his first three months in the ICU. "Guess who? Here's a hint: I'm 13 because of you and I'm *not* your long-lost child. It's Morgan. Remember me?" Notes like that make it easy to believe the sincerity of a doctor like Ian Zlotolow, chief of dental service at Memorial Sloan-Kettering: "We just think we're doing our job. It's a privilege to take care of some of these patients."

NEVERTHELESS, DECLARATIONS LIKE THIS DO little to stop the flow of liquor and impressive vintages of wine, the delivery of fruit baskets, crystal and silver vases, Persian rugs, gift certificates to exclusive specialty stores, premium seats at sporting events, invitations to dinner, and, every so often, a Steinway, the keys to a Lexus, or, as in the case of Bernard Kruger, an Upper East Side internist-oncologist, an offer by a very well-heeled patient to buy him a practice.

Second Opinion By P. C. Vey



"You're just in time. The doctor almost made your diagnosis without you."

While the American Medical Association has a well-articulated policy about doctors accepting largesse from drug companies, it's still finding its way in the delicate matter of gifts from patients. "We have no inclination to say it's unethical," says Frank Riddick, chair of the AMA's Council on Ethical and Judicial Affairs. "Certainly, gifts shouldn't be excessive in scope, though I doubt we'll ever try to quantify that." Some twenty years ago, he says, when the former shah of Iran was checking out of New York Hospital after treatment for cancer, all the doctors involved in his care were handed Rolexes by a member of the royal retinue. "But you have to understand," says Riddick, "for the shah of Iran, a Rolex wasn't excessive."

Mount Sinai, NYU Medical Center, New York–Presbyterian, and Continuum Health Partners, which includes St. Luke's-Roosevelt and Beth Israel, have no specific guidelines about gifts from patients—"though it would obviously be wrong for there to be any solicitation of gifts," says Rosamond Rhodes, Mount Sinai School of Medicine's director of bioethics education—leaving it up to a doctor's discretion. Thus, Michael Gruber, a neuro-oncologist at NYU, accepted a diamond ring and leather ensemble for his wife—"I felt uncomfortable, particularly because the patient had never *met* my wife, but I didn't want to insult him," he says—but has turned down a Mediterranean cruise and invitations to stay in condos around the world. "I like to have a little distance. I'm more effective as the doctor than as the buddy."

Similarly, Russell Portenoy, chairman of the department of pain medicine and palliative care at Beth Israel, returns gifts he finds excessively personal but did accept the underwriting of an annual holiday celebration for the department from Geoffrey Felder, head of Felder Pomus Entertainment. Felder "suffers from the worst chronic pain I've ever seen," Portenoy explains. "He's better now, and his gift is a

ILLUSTRATION BY P. C. VEY.

measure of that. I allow the party because I view it as a donation to the department."

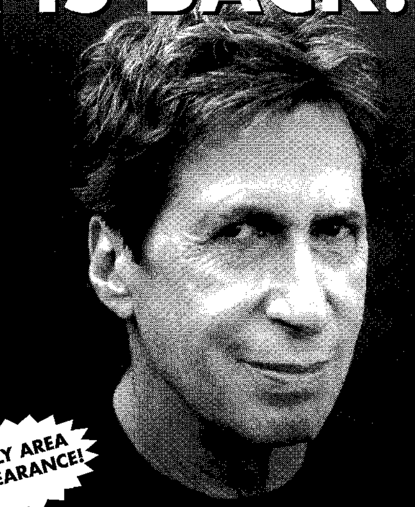
"I thought this would be a nice way of saying thank-you to them," says Felder, who orders the annual spread for 50—turkey, roast chicken, bagels, lox, fruit salad, and rugalach—from Zabar's himself. "Every year the doctor asks, 'Are you sure you want to do it again?' and I say, 'Unless you want me to feed the whole hospital, I don't think it's a problem one day a year.' "

When Andrew Feldman, chief of sports medicine at St. Vincent's, undertook the care of Peter Beard, who'd been trampled by an elephant in Africa, the famed photographer "was gored and crushed and septic. He had a very good chance of dying, certainly of not walking again," says Feldman, who had Beard transported back to New York, where he and his partner did eleven hours of surgery and some follow-up procedures. "He ultimately got better and flew me to the opening of his exhibition in Paris and gave me a lot of artwork. I don't really have restrictions about gifts unless I think patients are trying to date me or get more personal with me."

But few gifts could compete with the one given to Richard Fraser, a neurosurgeon at New York Presbyterian. An elderly woman was so grateful for the care Fraser had given her best friend, "she wanted to sell me ten acres of a large piece of waterfront land she had in Nantucket. She was practically going to give it to me," he says. But as the woman was driving the back roads of the island to the bank to complete the paperwork, she was in a car accident. "She called me to take care of her, which I did. I had her flown from Nantucket to Mass General, where she died ten days later."

Not long after, Fraser got a call from the woman's lawyer, asking if he was planning to attend the funeral and informing him that he was a principal beneficiary. "She had rewritten the will when she was in the intensive-care unit, and I was bequeathed the entire property in Nantucket with three cottages. I felt floored and guilty because I didn't think I deserved it. That lasted two weeks," adds Fraser, laughing ruefully. "We enjoyed it for many years."

Even those with less impressive resources find ways of showing their appreciation. One patient of Alan Gass, director of transplant cardiology at Mount Sinai and a Yankees fan, has gotten him a signed team bat for each of the past three seasons, while another routinely provides him with custom-burned rock CDs. And years ago, when a Roosevelt Hospital internist was practicing in the Bronx, an indigent patient was so pleased by the treatment he said, "Doc, now, you know I don't have money to give you. But if you ever want anybody knocked off, I'm sure I can arrange it." ■



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The Full Treatment: The Best Spas In New York

After hours of painstaking research—an arduous regimen of deep-tissue massages, banana-leaf body wraps, caviar facials, and olive-oil pedicures—the results are in: the best spas in the city, all 23 of them. By Beth Landman Keil

Ajune

1294 Third Avenue (212-628-0044)
Best Fresh-Fruit Facial
Best Shea-Butter Treatment

Upper East Side locals, chic young mothers, and up-and-coming actresses swear by this spacious, soothing full-service spa, with its slate floors and warm wooden accents. The focus here is on delicious skin, and it's all you can do not to eat the Facial du Jour ($175), which employs strawberry cleanser, grape-infused massage cream, kiwi-pineapple exfoliating mask, and banana-soy hydrating mask, each made fresh. A shea-butter emulsion following an oatmeal exfoliation of the body ($150 total) combats winter parching. For hardcore seekers of flawless skin, Ajune offers beta peels ($130), dermabrasion with salt ($200), laser wrinkle-reduction ($500 per area), and collagen ($550–$700) and Botox shots ($400 for initial area, $200 for each additional treatment).

Acqua Beauty Bar

7 East 14th Street (212-620-4329)
Best Indonesian Beauty Ritual
Best Orchid Pedicure

Korean calligraphy and backlit curtains decorate the massage rooms of this East Village spa, which opened last year and is already drawing legions of downtown beauty junkies in Anna Sui dresses and stiletto-heeled boots. The roomy leather manicure chairs feel like first-class airline seats. Even the bathroom is luxe, outfitted with an Italian stone floor and a glass sink embedded with flower fossils. The ethos is inspired by the healing properties of water, but the materials here get a lot more inventive than H_2O. In the Winter Remedy Facial ($115), pores are opened and closed for cleansing not with steam and cold compresses but with glass wands filled with an antifreeze gel. The orchid pedicure ($45), an eight-step soak and sloughing, uses tropical extracts and a sugar scrub. If you can sit still for 100 minutes, get the Indonesian Beauty Ritual ($170), which brides-to-be traditionally receive for 40 days leading up to their weddings. Your skin is polished with ground rice, massaged with fragrant oils, pinched to bring blood to the surface, coated in a vitamin-and-turmeric mask, and covered in hot herbal compresses. It's enough to make you want to get married.

The Avon Salon & Spa

725 Fifth Avenue, floors 1, 2, and 6
(212-755-2866)
Best Eyebrow Sculpting
Best Prenatal Massage
Best Reflexology

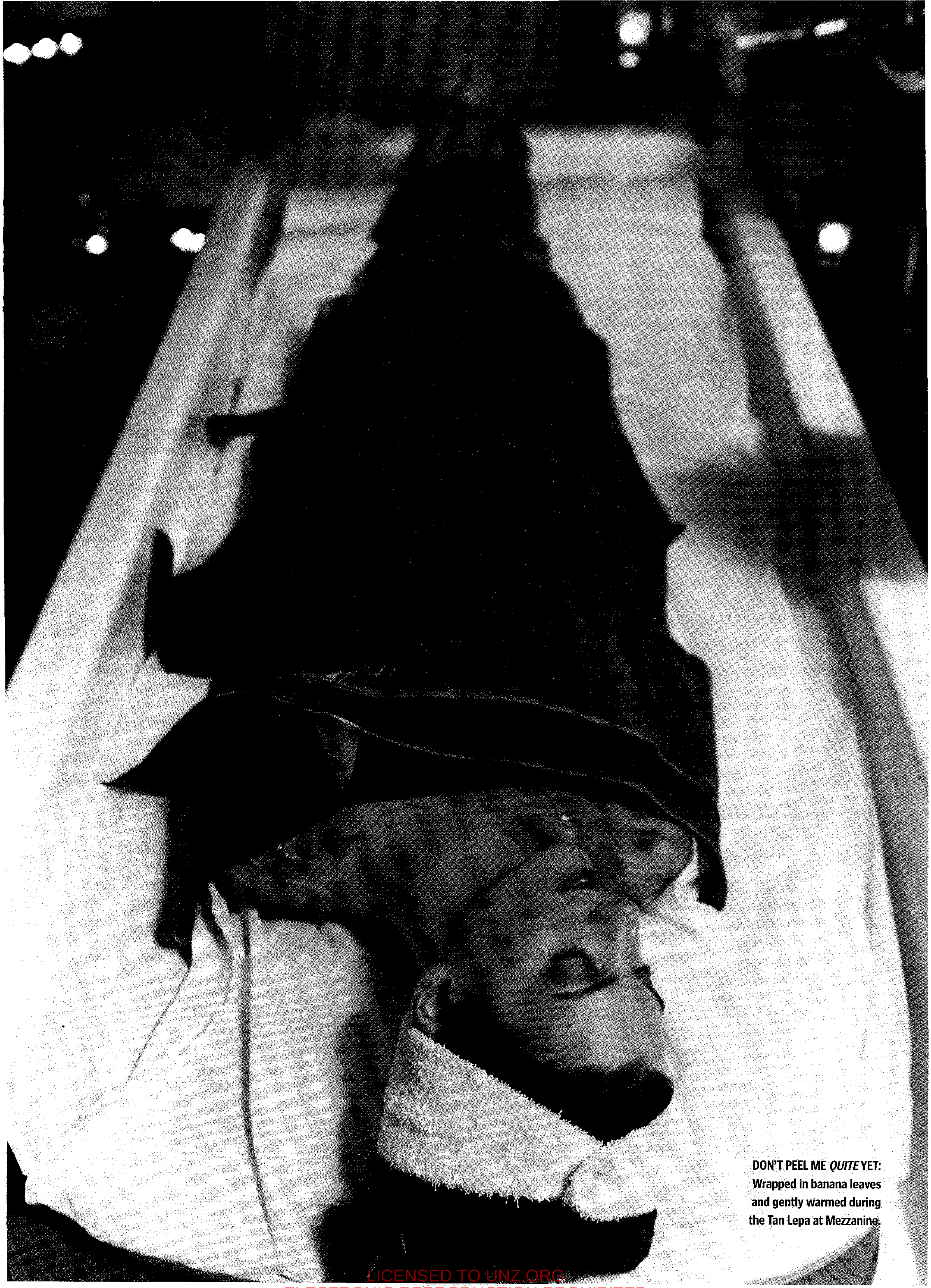
The image of this spa and salon has metamorphosed remarkably, from middlebrow to posh. New York's most renowned eyebrow sculptress, Eliza Petrescu, has set up shop on the spa's second floor; her team has its own curtained rooms with cushy beds and special lighting where they pluck and wax perfect arches. (Cost is $100 for an initial visit with Petrescu, $78 for "maintenance" visits, and cheaper if you go with her associates.) Up on the sixth floor, a nineteenth-century-feeling parlor with mahogany furniture, high ceilings, wheat-colored wallpaper, and golden carpets welcomes clients, who are ushered into the inner sanctum for divine French pedicures ($60) or ultra-softening paraffin pedicures ($70). Avon also offers cellulite-battling endermologie ($150 per session), hot-stone massage ($130), pre- and postnatal massage ($98), and reflexology with simultaneous neck and shoulder rub ($130).

bliss 57

19 East 57th Street (212-219-8970)
Best Oxygen Facial
Best Rubber Neck Massage

The SoHo flagship is famously hip; the midtown sibling in the LVMH tower is equally sleek, and full of women and men fresh from shopping at Gucci, but the atmosphere is a tad warmer than at the downtown branch. The menu of facials is extensive and impressive; we especially like the Simultanebliss, the spa's trademark oxygen facial, in which they mist you with O_2 while tending to the grooming of your hands and feet ($210). Among the massages are the Jet Out ($125), which reduces puffiness and revitalizes you with a blend of stimulating herbs, and the Rubber Neck, a kneading of the neck followed by a hot mix of paraffin and fango mud ($95). A warning: With a fresh supply of Bliss gift certificates having recently been handed out, getting an appointment can be an exercise in frustration.

PHOTOGARAPHED BY MARK ARBEIT

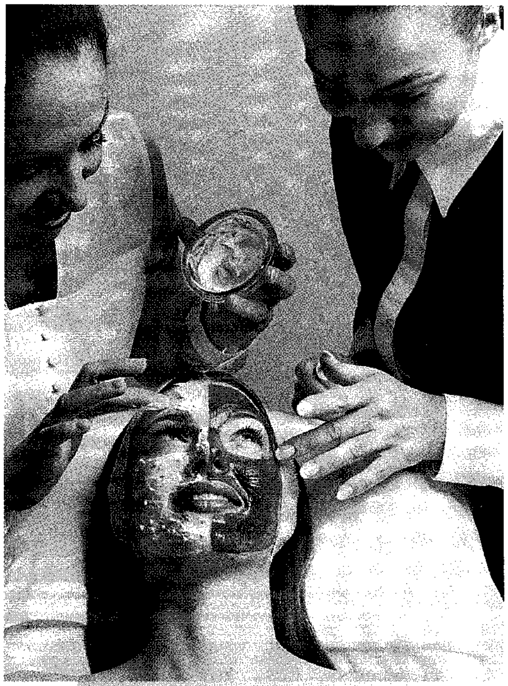


DON'T PEEL ME *QUITE* YET: Wrapped in banana leaves and gently warmed during the Tan Lepa at Mezzanine.

Body Central

99 University Place (212-677-5633)
Best Sinus Treatment
Best Cranio-sacral Massage

Pragmatic treatments are the rule at this sparely decorated but wonderfully aromatic center, run by chiropractor JoAnn Weinrib. Personal training, nutrition counseling, and therapeutic ultrasound are on offer, as are reflexology and Swedish, Shiatsu, aromatherapy, and cranio-sacral massage ($80), in which your head is gently touched and rocked. The treatment not to be missed this time of year is the sinus drainage ($75), which takes place in a room suffused with eucalyptus. A natural anti-inflammatory is applied to your forehead and around your eyes, temples, and nose, while a vaporizer is positioned under your chin. Then your sinus drainage points are electrically stimulated, easing stuffiness. The treatment finishes with a scalp massage and cool compress. You'll get a remarkable feeling of clarity.



FACE TIME: Above, Aluminum Magnetic and caviar facials applied at Yasmine D'jerradine; right, the spa's Remodeling Facial, which uses electrical currents.

Brigitte Mansfield European Day Spa

37 Union Square West (212-366-0706)
Best Edible Body Treatments
Best Edible Facial
Best Couples Treatment

During the afternoon, this glamorous loft, with its zebra rugs and dramatic view of Union Square, is packed with businesspeople opting to bring clients here instead of taking them to lunch. You'll want to take them to lunch, anyway, after the Fresh Facial ($140), the most popular one at Brigitte Mansfield. It employs an appetite-stimulating vitamin- and mineral-packed truffle, cranberry, and almond mask. A similar mixture is used in the Truffle Luxuria body treatment ($160), but if you're not a tuber fan, there's always the crème fraîche wrap. The natural skin-smoother is combined with cocoa butter and spread on your body. You are then cocooned in a thermal blanket for twenty minutes, showered off, and given a light massage ($160). Treat your significant other (and yourself) to a couples massage, followed by a 30-minute reflexology or scalp massage for him and a manicure for her ($280). Oh, go ahead—while you're at it, get a pedicure with the fragrant rose-petal scrub ($45–$60).

Carapan

5 West 16th Street (212-633-6220)
Best Medical Massage
Best Aromatherapy

As soon as you walk through the door of Carapan, the dusky lighting, the aroma of piñon incense, the Native American artifacts and the Gregorian chants in the background transport you from New York City to New Mexico. In fact, Carapan feels like an outpost of Ten Thousand Waves, the famous Santa Fe spa. You are greeted with options of hot cider and tea; an antique wooden cabinet serves as your locker. The idea here is great massage in a sensual atmosphere. Not surprisingly, aromatherapy ($100), redolent of cedar and sage, is

The Pleasure Principle

Look good? How about feel good? We try the glories of champagne body wraps, hot-chocolate skin treatments, and even sensory deprivation. By Alex Williams

When we look back on it, we'll probably forgive ourselves the bad habits we indulged in: the Marlboro Reds for breakfast, the Cherry Garcia for dinner, the habitual consumption of Absolut after another day of struggling to concentrate at the office. It didn't seem to matter much at all. Until now.

But 2001 is finally behind us; that was a collective sigh of relief you heard in the early hours of January 1, when nothing big happened. Nothing bad. And so we set out to clean up our act, to atone, to build a little forward momentum. Not exactly the way we did in the nineties, when everything, even our bodies, seemed like an investment: thigh-burning spinning classes and salt-scrub exfoliation treatments that felt like an afternoon nap on a belt sander. These days, it isn't so much that we want to look good; what we want is to *feel* good.

What we were doing was stopgap indulgence; what we're after now is deep-tissue indulgence. We set out to find it in the most profoundly pleasurable spa treatments Manhattan can dish up. We were not disappointed.

THE HOT-CHOCOLATE WRAP ($75)

Haven, the Mercer Street spa where downtowners go as an alternative to the clinical cool of Bliss, claims to offer the "only chocolate body treatment outside of Hershey, Pennsylvania." I'm not really sure what the point is of having your naked body slathered in warm chocolate, except that it sounds a lot more alluring than being slathered in room-temperature seaweed. But, hey, I'm on a quest.

The spa itself, decorated in rich browns, evokes chocolate. "The lactic acids in the milk bring the toxins to the surface of the skin, to be washed away," the therapist, a demure Polish woman named Mariola, explains in dulcet tones.

Within minutes, the buttery hands of Mariola are gliding over me, laying a gooey paste of warm milk across the tops of my thighs. Then comes the "therapy" part—a brisk salt-scrub exfoliation. This salt is mixed with cocoa; the rich aromas do distract me from the mild discomfort of the scouring. Suddenly, Mariola is pouring a warm chocolate syrup over my skin, spreading it with a paintbrush. At this point, my memory becomes a bit hazy—either because of rapture or cocoa fumes—but what I do remember is peering down at my body, glistening like a melting Fudgsicle . . .

When I come to, I feel the warm trickle of water as Mariola gently hoses away the crust of chocolate from my skin. And then she does the whole thing again. The point of this, clearly, is to get in touch with your inner bad girl, even if you're a guy who can name the starting front four of the Jets. But if you have to ask what's so appealing about an attractive Polish woman painting your nearly naked body in warm chocolate, what kind of man are you?

THE WINTER MELON MASSAGE ($95)

The dessert theme, which is big on the city's spa circuit right now, returned at my next stop, a few blocks away at a salon reassuringly named **Life Is Beautiful**. I guess they couldn't call it "Life Is Illicit," or "Life Is a Bordello," but that's the way it feels. Shadowy amber light flickers off aged tin ceilings. Antique sofas are upholstered in red velvet. Rose tea is served before, brandy after, and all along, owner Larry Costa buh-buh-buh-buhs in a surreal Bing Crosby impersonation over a hidden stereo system.

As my body sinks deep into a cushy six-inch-thick foam mat, I munch on chocolates. Soon, I smell citrus, with hints of butter. The aroma is actually melon (which Costa purchases by the armload in Chinatown), and by the time it penetrates my nasal passages, it's mixed with something else ("natural oils," I'm informed later) and puréed into a sort of fruit frosting, which is kneaded deep into my muscles. Theoretically, this will wash away four very stressful months from the pages of my body's history.

Melon or no melon, the treatment is a gentle, enveloping massage with craniosacral (that means "head and neck") touches. Upon finishing, the therapist hovers over me, hands held meditatively over my face, presumably transferring waves of healing energy into my soul. Call me Yanni, but the overall effect is of a laser strike against winter blues—a happy bombardment of sensual pleasure.

THE CHAMPAGNE WRAP ($110)

You make a declaration of indulgence-seeking the minute you walk past the doormen of the **Peninsula Spa**, in their *Sgt. Pepper's* polyesters, as the hotel itself is a temple of gilded luxury. Having been warned that the "Wine and Roses" body treatment is a little too girly for me, I opt for the recently introduced Champagne Wrap. The "champagne" is actually a seaweed-mud mixture that achieves a bizarre effervescence when heated. And heated I am: After being glazed with the gritty, brownish stuff, I'm rolled up like a baked potato in a Mylar sheet, then draped in a heavy electric blanket.

At first the bubbles are unpredictable, rising intermittently from random corners of my body. But as my temperature increases, I'm practically percolating, mud-champagne pockets swelling and bursting all over my sweaty skin. The result is perhaps not what's expected. I feel less like a flute of sparkling wine than a basting pot roast. Surely, this is what it feels like to be cooked. The bubbles are big, slow, lazy as lava.

With the Champagne Wrap comes the Champagne Rap—lots of reassurances from the friendly therapist in a polo shirt about the healthful benefits of "oxido-reduction," "rehydration," and "the absorption of toxins." I find the effect intoxicating—largely for its oddity. Odd is oddly liberating.

THE FLOAT ($50)

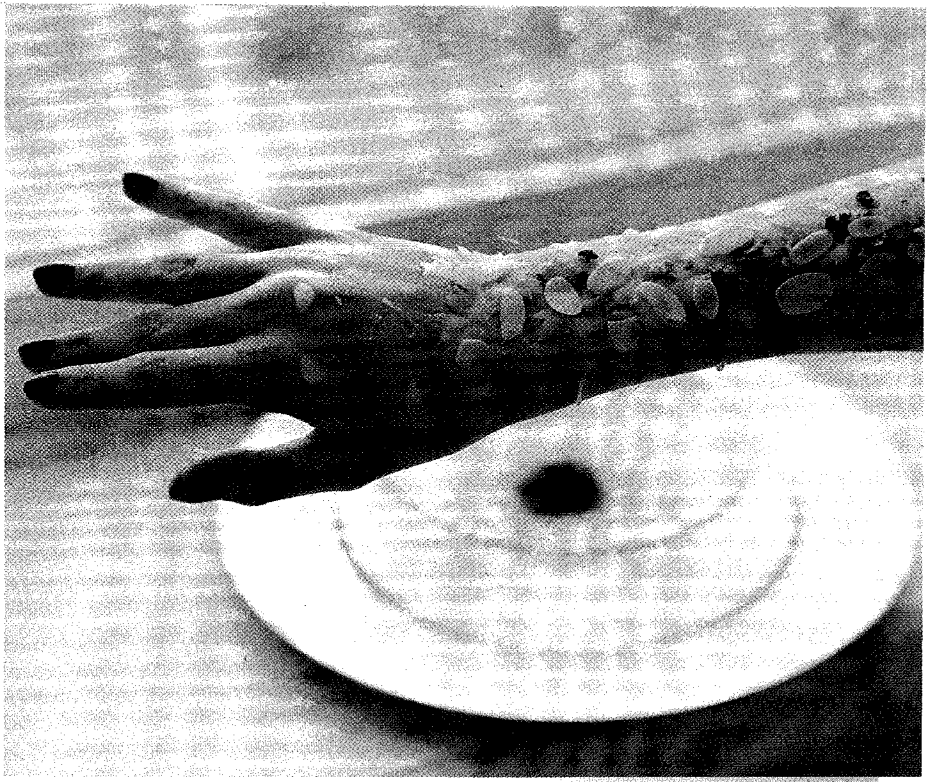
In that spirit, I decide to push the limits of oddity. I've been wrapped and kneaded and painted and cooked. What's left but to float?

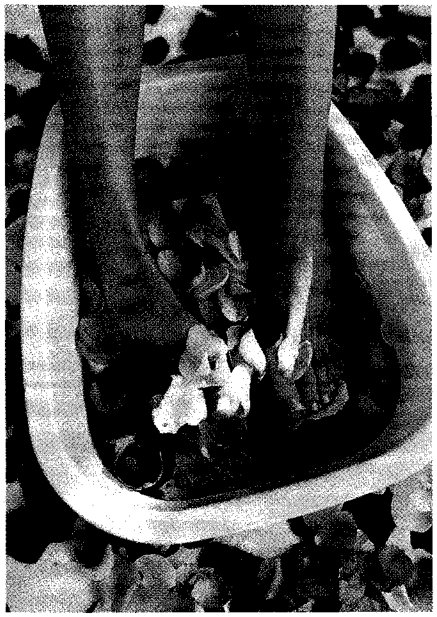
The tropical-themed **La Casa de Vida Natural**, on East 20th Street, currently offers one of the city's rare flotation chambers. A talisman of the Encounter Group seventies, a flotation chamber is actually less sensory-deprivation tank than very large bathtub filled with eight inches of water saturated with 800 pounds of Epsom salts. Because the water is heated to precisely 98.6 degrees, the kindly owner insists, no nerve transmissions circulate from body to brain. As you lie in the tank in total darkness, you achieve perfect zero gravity, your hair snaking like Medusa's hither and yon. The only information that does make it through to your brain to remind you that you're still alive is the sound of your own breath echoing off the tiles, slow and eerie, Darth Vader–like. The point is to turn off your mind, relax, and float you-know-where, without an assist from hallucinogens.

Mostly this works for me, though lacking any anchor I tend to drift ever so slightly on the tiny currents my shifting body creates, and my blissed-out reverie is interrupted whenever I bump gently against the wall of the tub.

Still, flotation makes a peculiar sense these days. It's a return to the womb—or at least an innocently dippy era when macrame was hot and people talked to plants. Right about now, that kind of indulgence sounds pretty good.

ILLUSTRATION BY JOSÉ LUIS MERINO





ARM AMANDINE: With a shaving of truffles. Above, the Truffle Luxuria body treatment at Brigitte Mansfield; left, the spa's rose-petal foot scrub.

a specialty. If you have chronic pain or an injury, you might prefer to opt for one of the excellent medical massages ($95).

Completely Bare

764 Madison Avenue (212-717-9300)
Best Epi-Polish Facial
Best Pulsed-Light Hair Removal

Completely Bare is like a friend's well-appointed yet comfortable Upper East Side brownstone: Owner Cindy Barshap has filled the spa with such feminine touches as creamy curtains and an elegant sofa. As the name indicates, permanent hair reduction is the calling card here ($150 for upper lip, $200 for bikini area, a whopping $700 per hour per leg). The epilite intense-pulsed-light machine used to banish hair doubles as a facial apparatus capable of shrinking large pores and removing dark spots, sun damage, and broken capillaries. The epi polish ($175), which takes less than half an hour, uses the light to create a dewy, even complexion by quickly removing the skin's surface layers and increasing collagen production.

Dorit Baxter

47 West 57th Street, third floor (212-371-4542)
Best Salt Scrub
Best Pre-Exercise Massage

"It will look like the lobby of the W," Dorit Baxter said when she began her monumental renovation. Like the W? We're not so sure, but in either incarnation, Dorit Baxter does well with its classic European treatments, such as the super-exfoliating Dead Sea Salt Scrub ($58), performed on a heated blanket so that you don't catch the usual chill. A new offering is the pre-exercise massage ($75), the stretching of your muscles before you work out. And the spa has also kept up with high-tech advances in beauty treatments. We like the electronically charged acupuncture glove made from fine silver threads ($95), which is precise and gentle enough to tone the delicate eye area.

Elizabeth Arden Red Door & Spa

691 Fifth Avenue (212-546-0200)
Best Olive-Oil Pedicure
Best Pomegranate Facial

No New Age vibes or goofy treatments at Elizabeth Arden's Red Door. Rose petals and marbles fill the pedicure bowls, and warm mittens and hot towels for the hands are de rigueur during facials for the Fairfield County and Upper East Side regulars. Many are the pedicure choices, but the olive-oil procedure ($70), which includes a sugar scrub for the feet, is so softening it can undo the memory of miles tripped in this season's most punishing pumps. New is the pomegranate facial ($120), which uses the fruit's acid for exfoliation and includes a sensual hot-stone massage for the face, neck, and shoulders.

Equinox Wellness Spa

140 East 63rd Street, ground floor
(212-750-4671)
Best Sports Massage
Best Vitamin C Facial
Best Salad Facial

You can have a true spa day at this mecca for the seriously fit, where those who sign up for treatments have free access to the club's facilities. Swim a few laps in the pool, kick-box, or warm up in a yoga class before you switch gears and enter the peaceful zone of the spa area. As you might expect, the sports massage ($90) is not wimpy. The four-handed massage ($180) allows you to choose your modalities (one set of hands doing Swedish, the other doing reflexology, for instance), and for pure pleasure, there's the hot-stone massage. Try the vitamin C facial, which improves the look of fine lines around the eyes and lips, or the Salad facial ($125), which first cleanses with a vitamin-, anti-oxidant-, and alpha-hydroxy-rich wash of tomato juice, clay, and avocado oil; then exfoliates with oats, cucumber, sunflower seeds, and honey; and finishes with a green-tea, honey, and avocado mask. Along the way, your face, neck, shoulders, and scalp get massaged and your feet are scrubbed and treated with warm stones. Equinox offers dermatologic services as well; two doctors keep office hours at the spa and are certified in laser treatment, Botox injections, and the like.

Helena Rubinstein Beauty Gallery & Spa

135 Spring Street (212-343-9963)
Best Date Express Facial
Best Combination Massage

Tucked below the cosmetics store like a hidden city, the stark-white, modern beauty emporium offers a plethora of treatments devoted to the art of beautification. Women gather in the lounge, sipping tea and nibbling fruit while waiting for their appointments; despite the humming store upstairs, the spa feels intimate and personal. A clever offering here is the Date Express ($100), a quick facial that cleanses and increases rosiness and tone, followed by a brow cleanup, a manicure, makeup application, and a free lipstick. Thirty-, sixty-, and ninety-minute facials are available ($50–$140); add a new collagen-based plumping serum ($30) to fill out lines and give you a more youthful countenance by nightfall. The massage, a one-hour combination of Swedish, reflexology, and Shiatsu, is a bargain at $110.

Lia Schorr

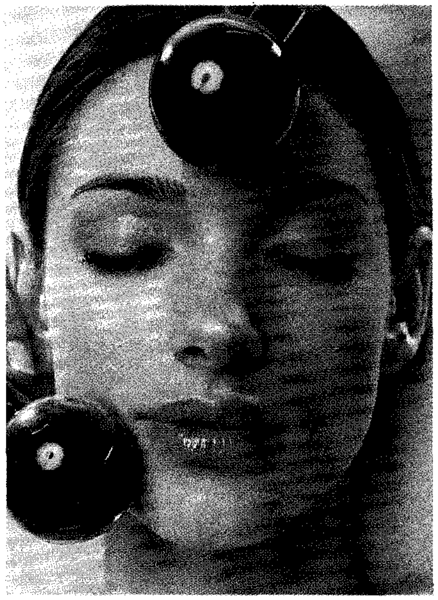
686 Lexington Avenue, fourth floor
(212-486-9670)
Best Crystal-Peel Facial
Best Hour of Beauty

As wonderful as we may look and feel after an afternoon of beauty, not all of us have the afternoons to dedicate to the process. Busy working girls and boys have discovered that the well-trained Eastern European staff at this midtown spa has perfected multitasking. Consider all that you can get done in just over an hour: One woman will tackle your feet, pumicing and polishing them, while another tends to your hands and a third gives you a facial (your choice from a full menu of options; the whole shebang costs $110). Believe it or not, some people even take a nap during the process. If you're really ambitious, you can have your eyelashes dyed while the mask is on, or splurge and add a potent crystal-peel exfoliation ($165), Lia Schorr's version of microdermabrasion, for an extra-smooth finish.

Maximus SoHo

15 Mercer Street (212-431-3333)
Best Massage Package Deal
Best Water Journey Hydrotherapy

As with the Acqua Beauty Bar uptown, water is the essence of this new offshoot of the Merrick spa, which is frequented by SoHo denizens and others familiar with the mother ship. The entrance is spare, except for the dramatic two-story wall of falling water (it's actually an oil sculpture; no hydrotherapy in there). The comfier downstairs is a veritable fun house of beauty rehab. Some of the best massages in town are administered in rooms that change color every few seconds (it's a mood-enhancing light system), from calming blue and lavender to energizing pink and red. The facial bar spews cleansing steam from three stations. Even the bidet is wacky: It's heated and features front and back washing, a drier, and massage options. The signature treatment is the Water Journey ($85). You embark via salt scrub and Swiss shower, continuing on to a tub where an attendant directs warm jets of water and air onto your areas of tension. Finally, you sit in a steam cabinet equipped with a water cascade for your back. Then they moisturize you to within an inch of your life. Pretty heavenly on a cold winter day.



EAST MEETS WEST: Right, Acqua Beauty Bar's Winter Remedy Facial turns antifreeze gel into an aesthetic aid; below, the spa's Indonesian Beauty Ritual.

Mezzanine Spa at SoHo Integrative Health

62 Crosby Street (212-431-1600)
Best Tan Lepa Body Wrap
Best Wu Chinese Herbal Facial

At this medical spa conceived by dermatologist Laurie Polis, there's no such thing as a simple pedicure; instead, the spa administers medical pedicures with heavy-duty Hungarian surgical tools. (Fear not: They know how to use them.) The walls here are sea-grass green; the equipment is all in neutral hues, and there's a dramatic three-story wall of water at the entrance (take that, Maximus!). Mezzanine offers two menus: Western procedures, such as cellulite-reducing galvanic current ($1,200 for six sessions) and dermatologic-strength glycolic facial peels ($185); and Eastern treatments, such as the ancient method of removing earwax buildup called candling ($60) and the Wu Chinese Herbal facial ($100), a massage-intensive treatment. Mezzanine's most famous procedure is the 90-minute Tan Lepa ($200), an Ayurvedic body wrap that begins with a foot soak in the meditation room while you sip hot tea. An attendant then dries and massages your feet while the two of you determine your *dosha*, or body type. Finally, you are scrubbed down and slathered in an herbal mixture with a base of goat's milk, heavy cream, or yogurt (depending on your *dosha*, of course) and wrapped in banana leaves. If this doesn't sound indulgent enough, consider that it takes two therapists to pull it off.

Oasis on Park

1 Park Avenue (212-254-0840)

Best Exfoliating Manicure

Best Flotation-Tank Experience

The cozy Union Square spot filled with crunch-ball granolaheads in Birkenstocks spawned a bigger, glitzier location that opened over the holidays. You'll find nine massage rooms along a clay-colored corridor, and—brace yourself—this former hippie hollow offers the Park Avenue Manicure (still hippie-priced, however, at $25). Your hands are wrapped in warm towels following a sloughing scrub of citric-acid crystals. In a nod to its roots, Oasis's oval, candlelit lounge is filled with platters of fruits and nuts and pots of tea. This room sets the stage for the ultimate in tranquillity: a flotation tank ($100 per hour). You don't sink, on account of the salt in the water—seven times the level found in the Dead Sea. When these tanks first came into vogue, they were pods that felt a tad coffinlike. Now Oasis has tubs with glass fronts and eight-foot ceilings, and you can bring your own music. No more fighting claustrophobia while you decompress.

Paul Labrecque Salon & Spa

160 Columbus Avenue,
in the Reebok Sports Club
(212-595-0099)

Best Thai Massage

Best Oxygen Facial

It's no surprise that Reebok—the gym where Jessica Sklar met Jerry Seinfeld and where guys are as familiar with the latest beauty treatments as they are with the Nautilus machines—has a state-of-the-art spa. The salon, which also just opened a swank new branch in the pricey Chatham co-op, offers eleven varieties of facial at this huge bi-level facility (ranging from $100 to $160), including the Anti-Depressant Facial, which uses uplifting narcissus and rose essential oils; and has fourteen types of massage ($95), as well as Rolfing, acupuncture, and the Flat Tummy Treatment ($65), which targets bloating. Sting comes for Thai massage ($110), our favorite as well. The therapist twists your body into yoga-like positions as you lie on a mat, deep-breathe, and fall into supreme relaxation.

Physical Advantage

139 East 57th Street (212-460-1879)

Best Sports Massage

Best Myofascial Release

If your idea of stress relief is a great massage, follow the lead of the dancers and professional athletes who regularly go to this no-nonsense therapeutic-massage center to get the kinks out. You won't find aromatic candles or strewn flower petals, but you will get knowledgeable therapists who can tell a rhomboid from a terres minor and are fluent in Swedish, Shiatsu, trigger point, neuromuscular, and super-deep myofascial release (which breaks down scar tissue and stubborn adhesions). For a team whose daily fare includes the torn cartilage of a hockey player and a dancer's chronically troubled ankle, your anxiety-associated aches and computer slouch should be a piece of cake. If you're really attached to the PC, they'll even make office calls.

SkinCareLab

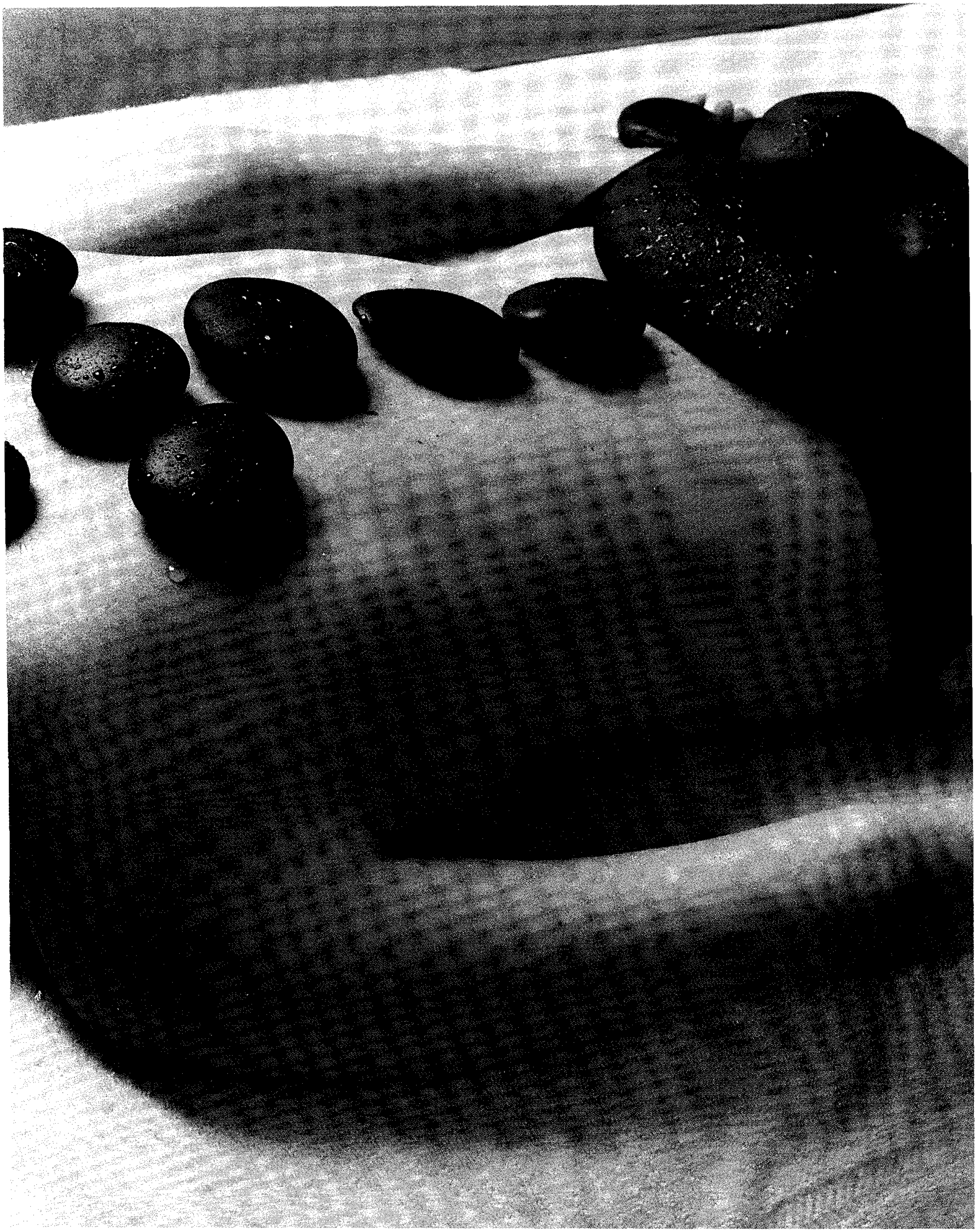
568 Broadway, Suite 403 (212-334-3142)

Best Self-Heating Mud Wrap

Best Urban Detox Facial

We knew the men's beauty market was flourishing when dermatologist Brad Katchem opened SkinCareLab last year, a beautifully stark space of blond wood floors and stainless-steel walls. Women are welcome (Sarah Jessica Parker comes in for facials), but this

BETWEEN ROCKS AND A NOT-SO-HARD PLACE: Right, Equinox's hot-stone massage; below, the spa's four-handed rubdown.



STYLING BY MARIANA NUZIALE/DANIELE FORSYTHE; MAKEUP BY FLORA KAY/AQUAGE; MODEL: CARRIE SOUTHWORTH/ELITE; SUIT BY GIANFRANCO FERRE.

is the first luxury spa geared to men and their dermatologic beauty needs. Scrubs come in a variety of flavors, including Napa Valley grapeseed ($125) followed by mint glycolic cream for extra exfoliation; and papaya-pineapple ($125) with enzymes to eat away at the tired, tough layers of a man's skin. Men love the Urban Detox facial ($125), a hydrating, deep-cleansing facial for stressed-out skin, which uses an oxygen cream prior to extractions and finishes with a seaweed mask to reduce redness. Sports massage ($125), back buffing ($150), and chest (75) and butt waxing are available ($60).

Sam C Spa and Margolin Wellness Center

166 Fifth Avenue, second floor (212-675-9355)
Best Neuromuscular Massage
Best Salt Bath

This spa is not for the provincial. Its founders, chiropractor Steven Margolin and massage therapist Sam Cagnina, lived together with receptionist Samantha Cagnina in an unconventional "marriage." Then the triple had two children (none of your business how), ended their domestic triangle, and opened coexisting spa and chiropractic business. Neuromuscular massage ($100)—manipulation aimed at retraining muscles and improving posture—is thorough; practitioners address nearly every muscle group in the body. Follow or precede a rubdown with a hedonistic half-hour visit to the hydrotherapy tub ($60). As you brew in the steaming lavender-scented bath filled with pain-relieving salts, an attendant will place cool compresses on your forehead and feed you organic oranges.

SoHo Sanctuary

119 Mercer Street (212-334-5550)
Best Contour Facial
Best Back Treatment

Going to this spa is like going to an all-girls school, and that's why women love it. No men are allowed, on the theory that with them banned, women won't feel self-conscious about their bodies, hair, and unguent-coated mid-facial faces. Speaking of which, one of the best treatments here is the Contour Facial ($165), a gravity-defier. The first step is a light massage of the lymph glands to flush toxins from the face and neck and reduce eye puffiness. Then comes a vigorous deep-tissue massage, stimulating nerve fibers in the face's 55 muscles, which respond surprisingly quickly. If you're feeling flush, get an enzyme peel beforehand, for extra glow ($210 with the facial). So that you look as good when you leave a room as when you enter, the Beautiful Back ($65) scrubs, steams, extracts, masks, and moisturizes your most neglected region. SoHo Sanctuary offers Pilates and yoga classes in a pretty studio. More alluring still is the round, sky-blue meditation room, where you can go and be by yourself, forgetting for an hour the kids, husband, and job and emerging refreshed and ready to reengage with all of them.

Warren Tricomi

45 Rockefeller Plaza, in Sports Club L.A.
(212-218-8650)
Best Chair Massage
Best Gentleman's Sport Pedicure

Pumped-up Sports Club L.A. members, NBC employees, and other Rock Center professionals have been spending their spare hours winding down at the fitness club's spa, which was taken over last summer by the well-known midtown salon. Sensitive to a guy's needs, Warren Tricomi keeps the pedicure room semi-private. It seats two in princely purple velvet chairs; silver bowls hold smooth black stones to ease tension in the feet ($50 for men's sport pedicure, no polish; $65–$80 for women's). A full range of massages is available in the lower-level treatment rooms, but for a quick fix, try the chair massage ($29 for ten minutes). No need to remove clothes; just sit down, and the therapist goes to work on your neck and shoulders.

Yasmine D'jerradine

30 East 60th Street (212-588-1771)
Best Remodeling Facial
Best Caviar Facial

Despite the dreamy Moroccan-inspired surroundings (terra-cotta walls, satin pillows, a flower-filled fountain), Yasmine D'jerradine, Nathalie DiNoia, and the other Frenchwomen who work here are as analytical as scientists, wielding ampules and other implements in the quest for perfect skin. The Remodeling Facial ($180), which uses electrical current to stimulate the muscles, takes ten years off your face—at least for a week or so. While we may not be eating much caviar these days, at this spa we're wearing it. The caviar facial with retinol ($160) protects the skin from the destruction of free radicals. The immediate result is smoother skin with minimized fine lines and a remarkable glow. Some may literally may be drawn to the Aluminum Magnetic Facial ($60): A mixture of mineral oil and aluminum is applied to the face. Then a therapist runs a magnet over your visage, sucking up the metal—and the debris in your pores. ■

Stretch Your Wallet

Top-notch hairstylists, manicurists, masseurs, and pore-cleansers who will rub you and your bank account the right way. By Rima Suqi

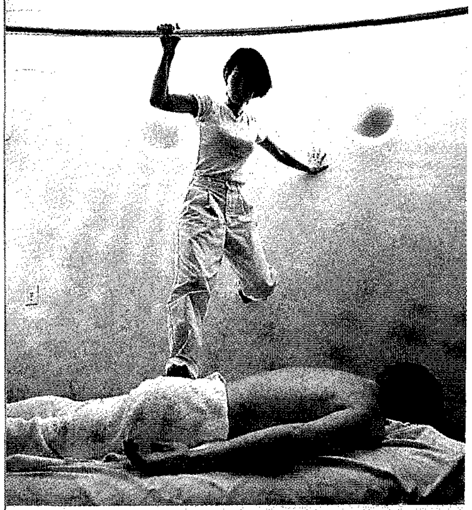
These establishments may not be the laps of luxury (okay, they definitely aren't), but each offers good services at bargain prices that will leave your skin smooth, your nails shaped, and your muscles unbound.

RUBDOWNS

Sol Jade Lady Spa

4 West 33rd Street (212-594-8040)
Open daily. Cash only.
Appointment necessary.

Possibly the city's best-kept secret, this basement-level, women-only spa offers a 90-minute treatment for $100: A steam is followed by a loofah scrub, a sauna, and a cucumber face mask; then come rubdowns with oil, seaweed emollient, and milk. The finale is a fabulous shampoo and scalp massage. Forget modesty, as you'll share a room with at least two others during busy hours.



Salon de Tokyo

200 West 57th Street, Room 1308
(212-757-2187)
Monday–Saturday. Credit cards accepted.
Appointment necessary.

Behind a nondescript door in a nondescript building is one of the best Shiatsu parlors in town. A mere $70 buys you an hour, including

PHOTOGRAPHED BY SCOTT JONES.

the all-important back walk. The therapist suspends herself from a rod in the ceiling, allowing her to control the pressure applied to your back, and takes direction from you.

Madison Towers Health Spa

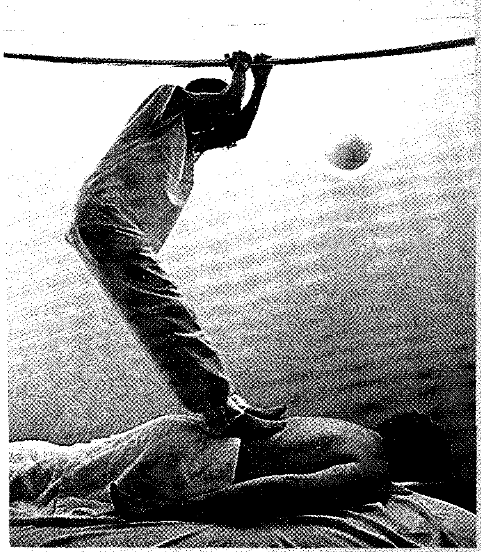
22 East 38th Street, third floor (212-685-7155)
Monday–Saturday. Credit cards accepted.
Appointment suggested.

Virtually the same procedure as that at Salon de Tokyo, for $75 an hour. While the walls are a little thin (we heard another client yammering away in the next room), the practitioners are skilled. Afterward, you're taken to the Hot Floor Room, where you plop down on a bamboo mat and just let it all sink in.

Sal Anthony Movement Salon

190 Third Avenue (212-420-7242)
Open daily. Credit cards accepted.
Appointment necessary.

Sal Anthony's empire near Union Square includes, somewhat inexplicably, this fitness studio (two studios, actually) in a landmarked building. Here you can get a $55 one-hour rubdown ($85 for 90 minutes) from therapists versed in Swedish, Shiatsu, and Thai massage. Book an appointment before January 31 and it'll cost you only $50.



DANCE OF THE TINY JAPANESE MASSEUSE: At Salon de Tokyo, the all-important back walk costs only $70.

Wu Lim Services

145 Grand Street (212-925-1276)
Open daily. Credit cards accepted.
Walk-ins welcome.

One of the many basement-level Chinese massage parlors that downtown worker bees can walk into for stress-relieving rubdowns, staying fully clothed (just don't wear linen). There are several beds in the room; massages are sold in odd-minute increments: $7 for 10 minutes; $11 for 16 minutes; $21 for 31 minutes; $32 for 46 minutes; $42 for 61 minutes.

MANICURE-PEDICURE

SoHo Nail

458 West Broadway, third floor (212-475-6368)
Monday–Saturday. Credit cards accepted.
Appointment suggested.

A favorite of fashionistas, SoHo Nail boasts possibly the least expensive ($20) quality manicure-pedicure in town. But you'll pay in other ways, namely the time spent air-drying afterward, as this joint owns no drying machines. Ask for Lucy or the owner, Susan Kang. They're favorites of SoHo Nail regulars.

Bloomie Nails

132 Seventh Avenue (212-366-4545)
170 West 23rd Street (212-741-0105)
294 Eighth Avenue (646-638-2727)
Open daily. Credit cards for services over $20.
Walk-ins welcome.

The faithful flock to Bloomie Nails for relaxing pedicures in heated, pulsating massage chairs and mini-screens at the drying stations playing VH1. Considering that the manicure-pedicure is $35 ($3 extra for razor-scraping of your soles), it's no wonder the places are often packed. Kamala Gurung and Cindy Lee work wonders at the Seventh Avenue location; Mickey Youn is the pedicurist extraordinaire at the Eighth Avenue shop.

WAXING

Irene & Lucy

223 East 74th Street (212-772-0720)
Tuesday–Saturday. Cash only.
Appointment necessary.

A small spot on the Upper East Side known among the Birkenstock-wearing and the Birkin-bag-carrying alike for fabulous, thorough waxes. Eyebrow, $7; half-leg, $17; full leg, $39; bikini, $15 to $25; underarm, $10; arm, $20.

Randee Elaine

180 Seventh Avenue (212-229-0399)
Open daily. Credit cards accepted.
Appointment suggested.

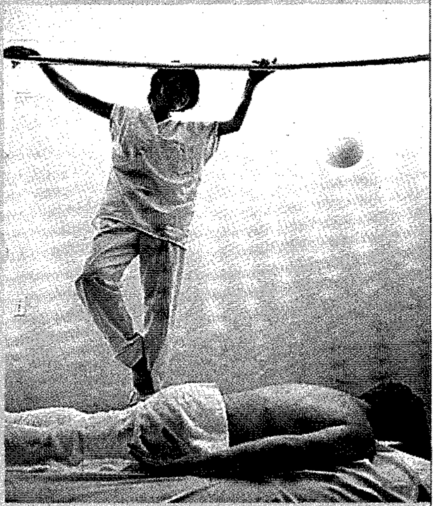
The menu of services here lists twenty body areas that Randee Elaine will wax (other areas are negotiable), with prices ranging from $7 for chin or eyebrow to $30 for full leg with bikini. No body-hair issue is too embarrassing to be discussed and dealt with, which makes this place exceedingly popular with men.

FACIALS

Monhair Salon

553 Third Avenue (212-447-7744)
Open daily. Credit cards accepted.
Walk-ins welcome.

Liz Smith is a regular at this no-frills salon, which gets good reviews for all services (especially blow-outs). But regulars rave about Miriam Shimunova's facials ($65), which are, says one, "like having your mom do your facial." In other words, gentle but firm.



Mario Badescu

320 East 52nd Street (212-758-1065)
Open daily. Credit cards accepted.
Appointment necessary.

Seems like Badescu should be pricey, yet the 75-minute European facial is only $65. Naomi Campbell and Martha Stewart swear by it: a deep-pore cleansing, with the added bonus of a warming, moisturizing hand treatment. Ask for Corina Oprisiu.

Origins Feel-Good Spa

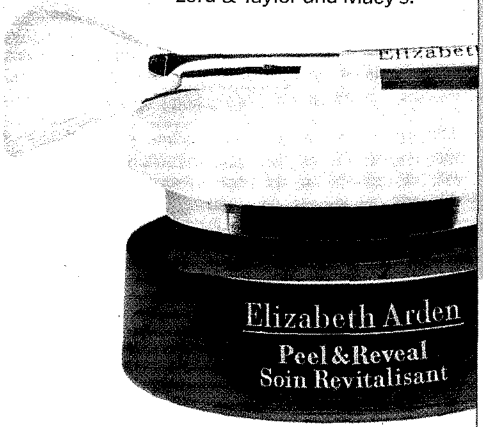
Chelsea Piers (212-336-6780)
Open daily. Credit cards accepted.
Appointment necessary.

It's a bit out of the way, but once you've had a "Time Goes By Uplifting Facial" at the hands of Nina Posylkin ($85), you'll be hooked. Posylkin uses low-intensity microcurrents—a low-tech, largely forgotten electrical treatment. Afterward, take advantage of a steam and sauna in the adjoining locker room.

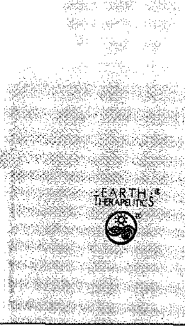
Fit to Be Tried

Spa-to-go treatments that keep comfort closer to home. **By Shyama Patel**

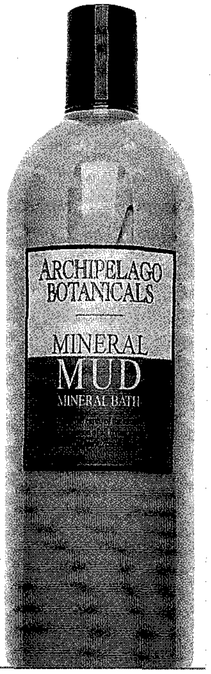
Elizabeth Arden peel, $30 at Lord & Taylor and Macy's.


Elizabeth Arden
Peel & Reveal
Soin Revitalisant

Earth Therapeutics hot-cold pack, $20 at Bed Bath & Beyond stores.

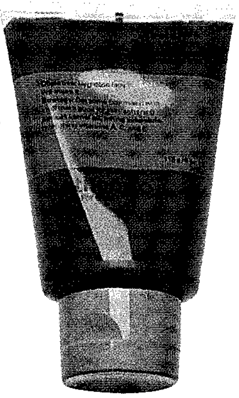

EARTH THERAPEUTICS

Archipelago Mineral Mud Bath, $20 at Details (142 Eighth Ave., near 17th St.).


ARCHIPELAGO BOTANICALS
MINERAL MUD
MINERAL BATH

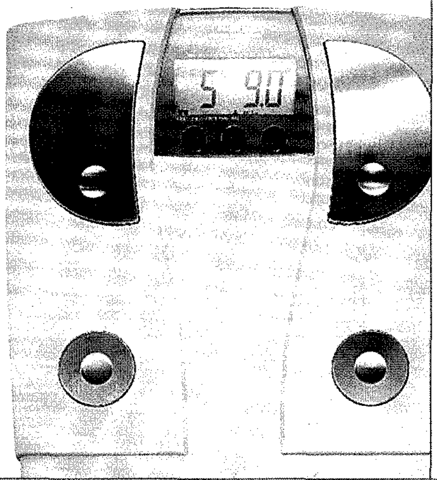
Estée Lauder hand and foot cream, $22 at Bergdorf Goodman and Bloomingdale's.

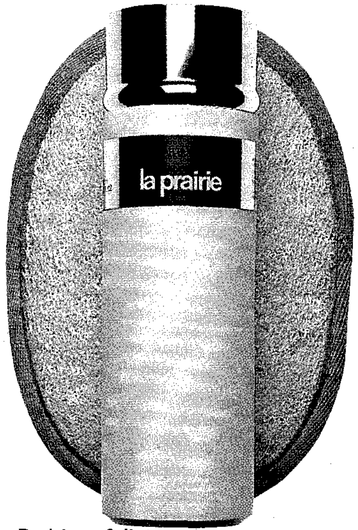
ESTĒE LAUDER



Anthony Logistics for Men clay mask, $22 at SkinCareLab (568 Broadway, near Prince St.).

Tanita weight-and-body-fat calculator, $150 at Bliss spas.

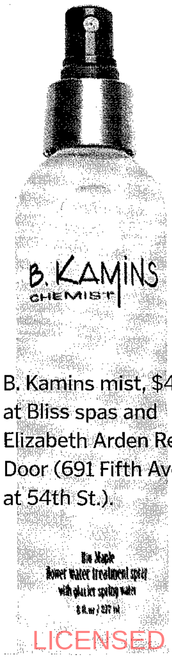




La Prairie exfoliator, $60, and Cellular Buffing Oil, $100, at Saks Fifth Avenue.

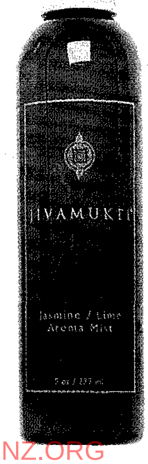
antioxidant lip repair
SKINCEUTICALS

SkinCeuticals Lip Repair, $30 at Haven Spa (150 Mercer St.).

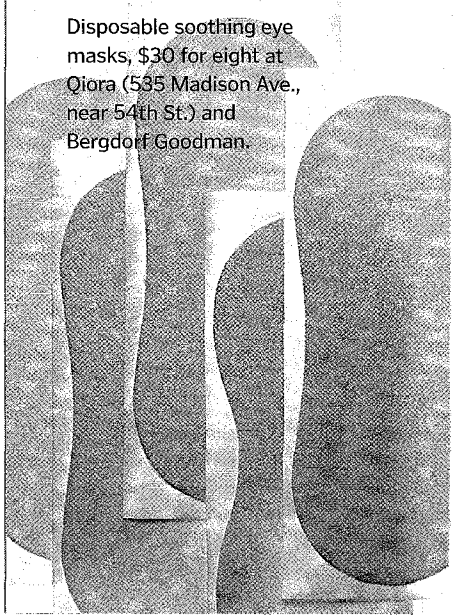

B. KAMINS
CHEMIST

B. Kamins mist, $42 at Bliss spas and Elizabeth Arden Red Door (691 Fifth Ave., at 54th St.).

Mist, $17 at Jivamukti (404 Lafayette St.).

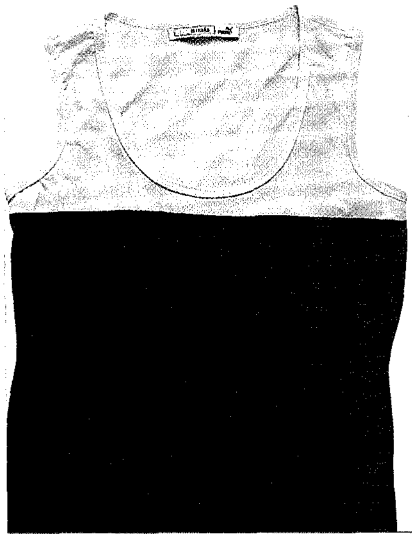

JIVAMUKTI
Jasmine / Lime
Aroma Mist

Disposable soothing eye masks, $30 for eight at Qiora (535 Madison Ave., near 54th St.) and Bergdorf Goodman.

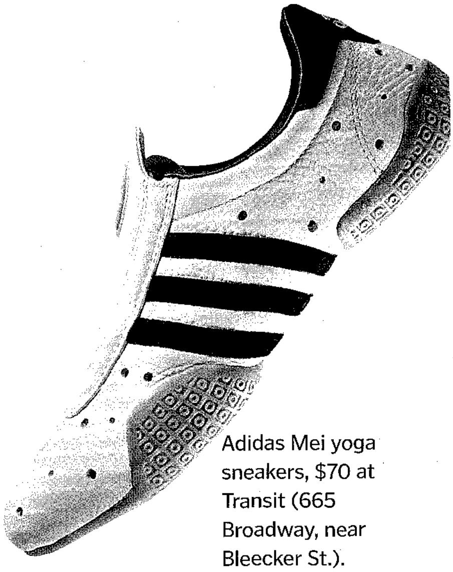


PHOTOGRAPHED BY NEDJELJKO MATURA.

Nuala polyamide-Lycra tank top, $94 at Henri Bendel.

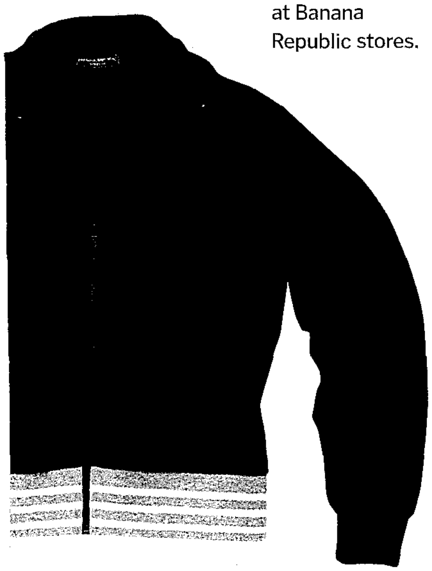


Yoga mat, $35, and case, $89, at Jivamukti.

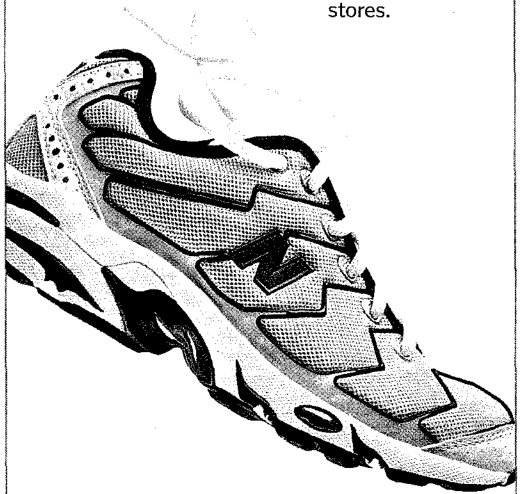


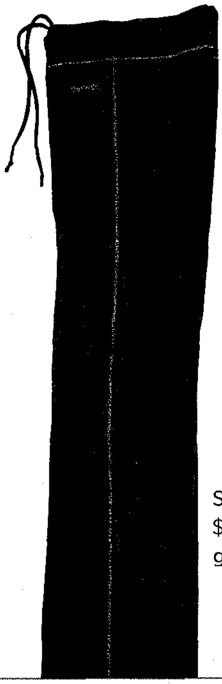
Adidas Mei yoga sneakers, $70 at Transit (665 Broadway, near Bleecker St.).

Cotton warm-up jacket, $58 at Banana Republic stores.



New Balance 830 sneakers, $85 at Super Runners Shop stores.



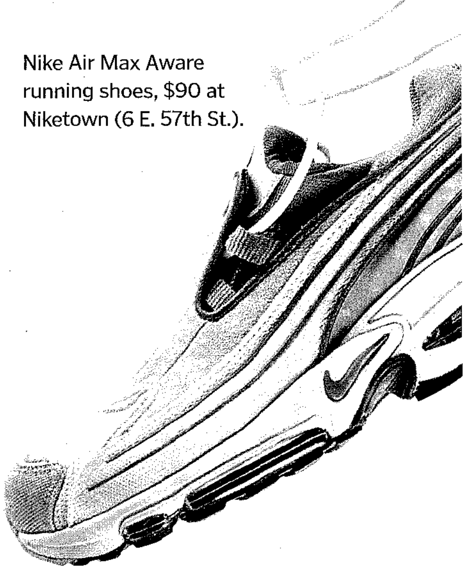


Sweatpants, $40 at Crunch gyms.

lip-flops, $16 at Carapan
5 W. 10th St.).

Red Line sweatshirt, $110 at Henri Bendel.

Nike Air Max Aware running shoes, $90 at Niketown (6 E. 57th St.).



After-Spa Specials

Don't have a spa chef of your own? Big deal. A sampling of easy-on-the-waistline, delicious dishes from some of the city's top restaurants. By Beth Landman Keil

First-time spagoers are often surprised at how *delicious* dieting can be . . . when the freshest ingredients are prepared by an artful chef at Canyon Ranch.

Then you fly back home to New York and your friends, beckoning you to boozy, decadent dinners at the city's restaurants, where a busy kitchen can go through 40 pounds of butter in an evening. What's changed lately is that many New York chefs offer healthy, beautiful dishes on their menus. We didn't count the calories of the following meals, but trust us: Order any of them on a night out and you'll be plenty gratified, and still feel good about yourself in the morning.

DOWNTOWN BOÎTE
Jewel Bako
239 East 5th Street (212-979-1012)

Tofu, made onsite, is so fresh that it has a custardy consistency. It's topped with tangy green mitsuba and steamed sea urchin, at once sweet and briny, and splashed with a soy-seafood broth ($8.50).

Lotus
409 West 14th Street (212-243-4420)

It may not satisfy your carb cravings, but the "risotto," made of cauliflower, broccoli, and potato, is vastly more interesting than a plate of steamed vegetables. The ingredients are finely cubed, sautéed with shallots in a teaspoon of olive oil, and seasoned with salt, cayenne, and a caper-and-raisin sauce ($55 prix fixe).

SX 137
137 Essex Street (212-674-6931)

The reason to trek to this funky spot is the rye-crust cheesecake made with nonfat tofu cream cheese. It's seasoned with nutmeg, bound with agar, the vegan staple, splashed with maple syrup, and topped with berries and strawberry purée ($8).

FASHION HANGOUT
Mi
66 Madison Avenue (212-252-8888)

The dumpling concept enlightened: Wanton skins are filled with shiitakes, chanterelles, morels, and oyster mushrooms lightly marinated in garlic, thyme, and a touch of olive oil. Then they're chopped with shallots, ginger, Chinese mustard cabbage, and cellophane noodles, flavored with soy, and steamed ($9).

HOTEL DINING
Heartbeat
149 East 49th Street, in W Hotel
(212-407-2900)

Sometimes there's nothing better than fresh vegetables prepared simply. The seasonal Greenmarket plate includes roasted asparagus, squash, parsnips, spinach, kale, and corn, with a sauce made from grilled red peppers and sherry vinegar ($18).

PHOTOGRAPHED BY KENNETH CHEN.

NEIGHBORHOOD ITALIAN

Bella Blu

967 Lexington Avenue (212-988-4624)

Whole pompano is brushed with rosemary, then brick-oven-roasted, leaving it charred on the outside but still moist inside. It's served with roasted artichokes and fingerling potatoes ($32).

NEIGHBORHOOD JAPANESE

Japonica

100 University Place (212-243-7752)

Most maki rolls contain mounds of sugary rice and only slivers of protein. But at Japonica, the fish far outweighs the rice. The Madame Butterfly roll is made with a thick cut of lean tuna, cucumber, and a touch of avocado, wrapped in seaweed, rolled in a modest layer of rice, and wrapped again in pansies ($12.50). Pair the roll with asparagus oshitashi in a virtually fat-free ponzu-mustard vinaigrette ($9).

HEALTH FOOD: Left to right, nonfat tofu cheesecake at SX 137; wild-mushroom dumplings at Mi; brick-oven-roasted pompano at Bella Blu; Madame Butterfly roll at Japonica.

MIDTOWN BUSINESS MEAL

Avra

141 East 48th Street (212-759-8550)

Octopus appetizer is oven-roasted first to tenderize it, then charred until slightly crisp and tossed with red-wine vinegar, olive oil, red onion, roasted peppers, dill, oregano, and capers ($13.95). Follow this with any of the Mediterranean fish offered daily, glistening on a bed of ice.

Fifty-Seven Fifty-Seven

57 East 57th Street, in the Four Seasons Hotel (212-758-5700)

Part of the hotel's Alternative Cuisine menu, a large bell pepper is stuffed with textured vegetable protein, spinach, and mushrooms; topped with bread crumbs; seared, then baked in the oven; and served with chanterelles, arugula, and a roasted vegetable demi-glace ($26).

SPECIAL OCCASION

Le Bernardin

155 West 51st Street (212-554-1515)

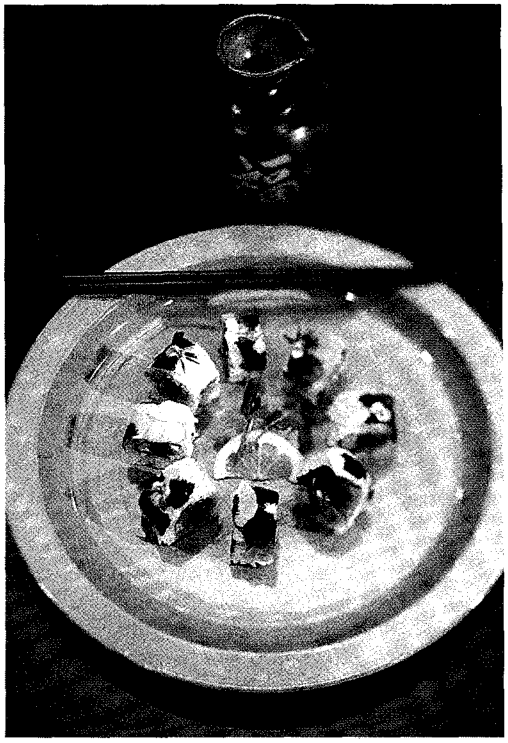
Le Bernardin offers that wonderful rarity, a guilt-free four-star meal. John Dory, a white fish native to New Zealand, is pan-roasted and topped with mango relish, then placed on a bed of jasmine-coriander rice. All of this floats on a lemongrass-ginger oxtail consommé ($79 prix fixe).

SURF AND TURF

Blue Water Grill

31 Union Square West (212-675-9500)

Chilean sea bass is generally to be avoided because it's so fatty, but here it's lightly smoked, then ginger-soy "lacquered" and grilled to form a crisp outer layer. Once cooked, the fish is splashed with wasabi vinaigrette and served with chinese broccoli and sticky rice ($20.50).



Morton's of Chicago

551 Fifth Avenue (212-972-3315)

Your carnivore pals may actually envy you your char-broiled swordfish steak ($27.95). For a side, order the baked, hollowed-out potato skins ($5.50).

UPPER EAST SIDE BISTRO

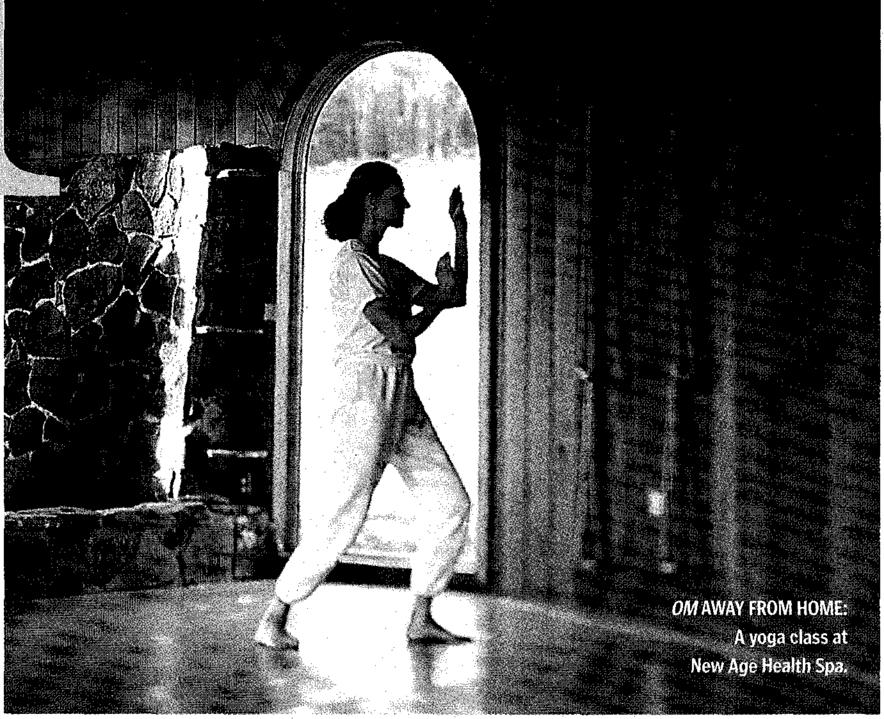
Jo Jo

160 East 64th Street (212-223-5656)

Jean Georges Vongerichten, famous for replacing butter- and cream-based sauces with juices and infused oils, serves an appetizer of shrimp dusted in dried orange zest and sautéed in olive oil. The shrimp is distributed around a salad of arugula and braised artichokes and then tossed in lemon juice and a dash of basil oil ($14). ■

Head Trips

You don't have to trek the Himalayas to get a soul recharge: From the Catskills to the Berkshires, our own hills host a soothing array of spiritual retreats, yoga camps, and New Age spas. By Sarah Bernard



OM AWAY FROM HOME: A yoga class at New Age Health Spa.

Hippies, blue bloods, and Jerry Lewis lovers were the first to habituate the communal dining halls of the Catskills' and Berkshires' retreats. Since then, a good number of *Dirty Dancing*-esque destinations have replaced their bingo tables with yoga mats, finding a second incarnation as spas and retreats with a spiritual bent. Now frequented by TriBeCa Buddhists, East Village yogis, and Upper East Side vegans, the getaways have, not surprisingly, all seen a surge in business since September 11. And as 2002 begins, the city's seekers continue to head north.

New Age Health Spa, in Neversink, New York (eighteen miles from the town of Monticello), has managed to strike the perfect balance between New Age pursuits and à la carte physical pampering. The 280-acre spread feels like a souped-up summer camp, with five bed-and-breakfast-type shingled lodges at its center. Rooms are homey and unfussy and without phones or TVs. Guests pick and choose from the events on each day's schedule, which begins at 6:30 A.M. and ends at 9 P.M. with a lecture (on Vedic knowledge when we were there) and a movie (now playing: *Thirteen Days*). Yoga and t'ai chi classes take place in the newly built Cayuga center; ai chi (t'ai chi in water) is in the heated pool next door. There's Nordic skiing in winter, tennis in the summer, and hiking excursions May through October. For an extra charge, guests can schedule facials, massages, and Ayurvedic body treatments at New Age's no-frills but professional spa. Meals include organic produce from the three greenhouses on the property. Juice fasts are also an option. But forget about coffee—this is a caffeine-free zone. Double-room rates from $144 to $254 per person (800-682-4348; www.newagehealthspa.com).

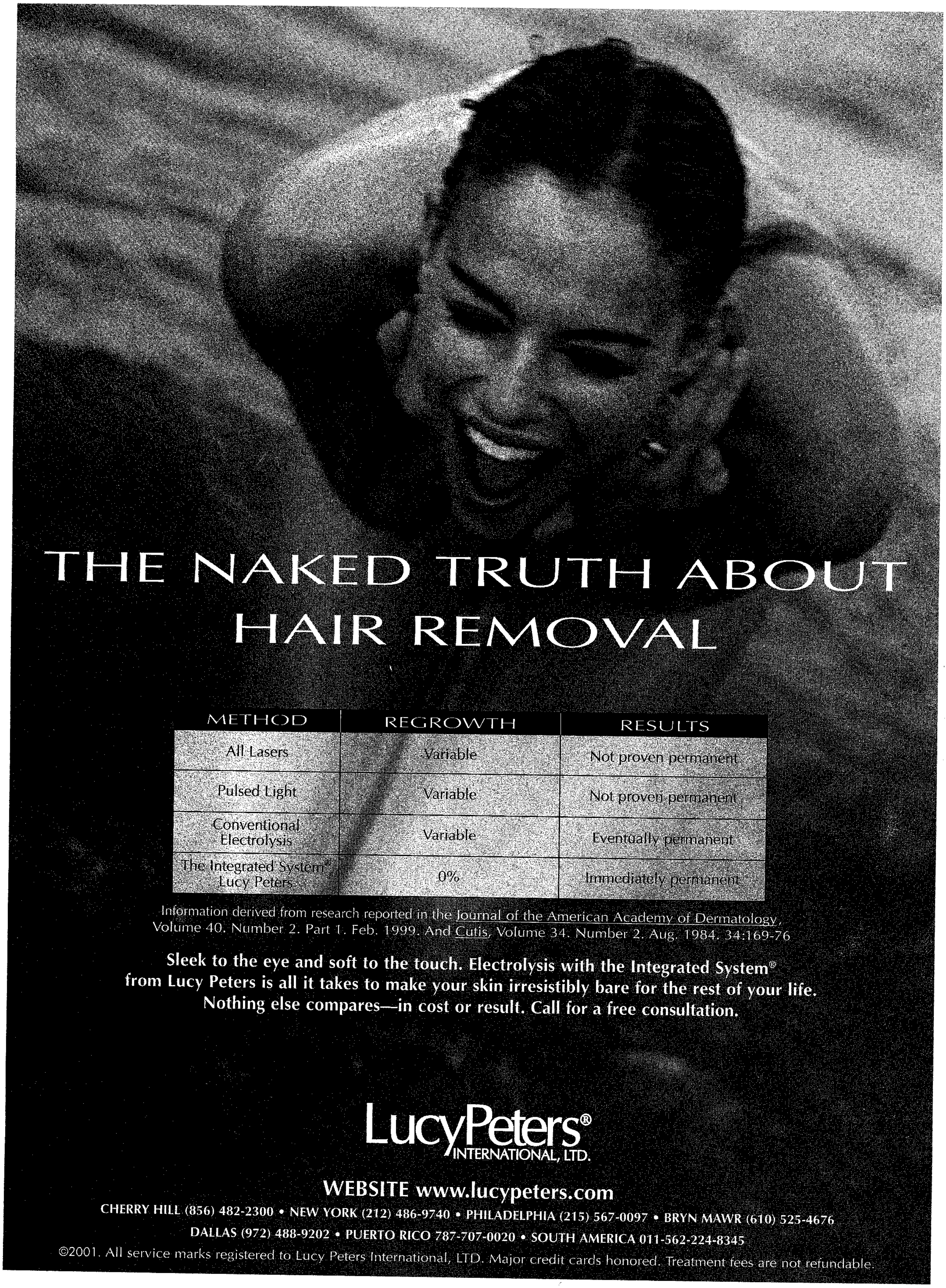
If certain students at **Ananda Ashram** seem awfully proficient at their sun salutations, it's because Ananda is where yoga teachers go to get a physical and spiritual tune-up. The ashram, which is just an hour northwest of Manhattan in the Orange County village of Monroe, was founded in 1964 by Shri Brahmananda Sarasvati as the center for the Yoga Society of New York. Ananda even has a sort of exchange program with Jivamukti in Manhattan: The yoga studio sends employees to the ashram, and teachers from Ananda visit Jivamukti Wednesday nights at 8 P.M. to lead *satsang* ("keeping the company of like-minded individuals") meditation.

Ananda's schedule includes yoga classes of all levels, Sanskrit study, meditation, even classical Indian dance. Weekend workshops concentrate on specifics: deity painting, sitar-playing, hatha yoga—as well as more unusual pursuits such as *kirtan* chanting and electro-crystal *homa* healing (involving crystals, energy work, yadda-yadda). Clients can make appointments for Swedish and Shiatsu massage, acupressure, and foot reflexology, and then chase them with a eucalyptus sauna. Weekday rates from $45 per night for a single-sex dorm room to $60 for a semi-private room; weekend rates from $55 to $70; workshops are extra (845-782-5575; www.anandaashram.org).

Regulars of the **Kripalu Center for Yoga & Health** in Lenox, Massachusetts, tell newcomers not to be put off by the minimalist décor. Once a Jesuit seminary, the center has private rooms that are smaller than suites at the Paramount; larger ones afford you the luxury of top or bottom bunk. No one comes here to lounge in bed, however, as there's a mind-boggling array of classes—150 in the Kripalu winter catalogue. Pick and choose from the daily schedule, adding on spa services that appeal to you. Or sign up for one of Kripalu's programs ($115–$225), which run the gamut from hiking, snowshoeing, and golf to "Conscious Riding: The Inner Path of Horsemanship." Register in advance for one of 30 "Healing Arts" sessions, from hot-stone massage to acupuncture. Meals are vegetarian (no meat, poultry, or fish) and surprisingly creative, with the main meal at noon. Rates vary. On an à la carte basis, singles will pay $86 a night (dorm room), couples (or singles wanting their own rooms) $144 to $155. If you sign up for a program, rates vary (call 800-741-7353 for specifics; www.kripalu.org).

Finally, how could we not include the Berkshires outpost of **Canyon Ranch**? While it's become synonymous with celebrity-grade buff and detox, the Lenox resort has developed its spiritual side in recent years. On the daily roster are Chi Gong classes, meditation walks, and multilevel yoga classes led by teachers who trained at Kripalu—in addition to the requisite mango scrubs and rubdowns with herb-infused oil. Regulars rave about the tasty, low-calorie food, which somehow includes tirami su for dessert. Hey, if they say so. . . . For three nights, single rooms cost $1,683 per person; doubles are $1,333 per person through March 13 (800-742-9000; www.canyonranch.com). ■

PHOTOGRAPHED BY KENNETH CHEN.



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Now for the Grann Finale

Phyllis Grann turned Putnam into the most profitable publisher in town. But she quit in a huff and took a mysterious new job at Random House. Does the undisputed queen of New York's book business have one more trick up her sleeve? **By Marion Maneker**

"SHE'S THE PERFECT FEMALE," PERENNIALLY best-selling author Tom Clancy says flatly, "good wife, good mother, good boss, and a dear friend." He's trying to explain why he and a few dozen other writers whose books sell several hundred thousand copies a year are so devoted to Phyllis Grann, their former publisher.

Unsatisfied with simple perfection, Clancy pushes on. "Most of the money I make is because of her," he says, then adds with disarming, nine-figure false modesty, "I'm a good storyteller—but I'm not the greatest writer. I don't use language as well as I should. But she keeps moving me along."

He tries another approach: "Like Spielberg makes movies, she makes books." But even that leaves Clancy searching.

"She's Supergirl," he finally blurts out.

IN LATE SEPTEMBER, PHYLLIS GRANN shocked the book world by announcing she would leave Penguin Putnam, the $750 million publishing empire she assembled over 25 years and could not have dominated more completely if her name were on the building. Most executives with her career would have simply retired. She was the first woman CEO in publishing, and the head of an imprint that's reputed to be 50 percent more profitable than any of its peers. Instead of bowing out, however, Grann trotted out F. Scott Fitzgerald's crack about American lives' having no second acts, vowed to have one of her own, then sat back to watch the frenzy of speculation about her next move.

Two months and a day later, Random House, Inc., announced that Grann would be joining the publishing behemoth—one that's been struggling with its profit margins lately—in the nonexecutive role of vice-chairman, a job she starts this month.

A small woman, even in heels, with a preternaturally youthful face that leaves you thinking of Barbara Walters (she says she's 62, but her Barnard classmates are all 65), Grann will admit only that she will work closely with Random House CEO Peter Olson. "It's not really clear what I'm going to do," she says. "Peter and I are going to discuss it, but I've already got some of my own ideas."

Much of the gossip stems from the vague and cagey terms both Grann and Olson use to describe her new job. "I met her through the business," Olson says, "but she's become a close personal friend. She was the only non–Random House publishing person at my wedding." Last September, Olson married Candice Carpenter, the Internet shooting star who founded iVillage. "One of our first dates was dinner with Phyllis and her husband."

But Olson chuckles at the suggestion that Grann will soon have operating responsibilities of any kind: "She's not going to be running an imprint. She's not going to be running a publishing division. We're not going to Putnamize Random House. She's here so I can discuss with her the evolving economics of the book business. There's no one else I could do that with. She's going to do some big thinking about the future."

"I don't believe it for a second," says an editor at a rival publishing house, surmising that Grann's true role needs to be concealed because of a noncompete clause in her expiring contract with Penguin Putnam. "Otherwise, it doesn't make any sense."

PHOTOGRAPHED BY BRIAN DOBEN

NEW YEAR'S REVOLUTION: On January 2, the day she moved into her new office at Random House, Grann tries out the conference room.

"Phyllis can't help herself," a friend says of her sharklike inability to rest. "She'll tell herself that she's not going to be involved in operations, but she'll find a problem and forget what she said."

"I know that Phyllis believes she can bring some authors to them," says Martin Garbus, the publishing lawyer. It's true that Grann still enjoys the personal loyalty of tent-pole Putnam authors like Clancy, Patricia Cornwell, Nora Roberts, Robert B. Parker, W. E. B. Griffin, Robin Cook, Jack Higgins, and Lawrence Sanders, any *two* of whom would make a profitable imprint for Random House. Still, few of these writers will be tempted to follow her if she has no direct control over the editing and marketing of their books.

"I think maybe instead of buying another company," an industry sachem says of Olson, "he bought a person."

GRANN'S SECRET FORMULA FOR success sounds rather simple. "Lew Wasserman taught me," she says, reflecting on the lessons of Hollywood management, "that you're only as good as the talent you have under contract and the talent that walks out the door every night. You have to take care of these people."

Taking these words to heart, Grann ran Putnam very much in the Steve Ross mogul mode, something Clive Cussler discovered four years ago when his contract was up at Simon & Schuster. "She flew out to Arizona to see me," Cussler says. "I said, 'I've been in the business for 30 years, and you're the first representative of a publishing house to come to my house.' "

Personal attention doesn't stop once an author signs up. "The little things are important," Grann says. "If you're coming to town to do a little Christmas shopping, it's nice to have a car pick you up."

And Grann catered to her authors; she even pampered them. "A publishing company with a lot of repeaters," Grann observes of the writers who produce best-sellers over and over again, "can afford to spend a lot more on its authors than on the machinery of publishing."

"We had a very heavy courtship," biographer A. Scott Berg remembers. "When I met her in 1989, half the books on the New York *Times* best-seller list were Putnam books. It was terrifying. She called me right after my *Goldwyn* came out and said that she wanted me to write a biography of Charles Lindbergh. She pursued me for a year. She'd call up and say, 'I'm coming out to L.A., can we have dinner? You pick the restaurant, bring anyone you want, I'll pay the bill.' And once you get past the photographs of the grandchildren, dinner with Phyllis is wonderful."

Berg worked on *Lindbergh* for eight years before calling Grann to find out who his editor would be. "She said, 'Send it to me. I'm going to be your editor,' " Berg remembers. "There was silence. She said, 'Don't worry, I'm really good at this.' I said, 'But you're running this company.' I thought it would be months before I heard from her.

"Within three days, she'd read it," Berg says, still astonished at the feat. "Within two weeks, she'd edited it. Big points, small points, she's got perfect pitch. She hears the music of a manuscript."

That ability to read quickly, and edit decisively, has been a central feature of her personality as well as her professional success. "Phyllis is a tremendous reader," confirms Stacy Creamer, a former Putnam editor. "Everyone had to keep up with her. If you couldn't read a manuscript overnight, you looked like a slow reader."

"My mother doesn't need much sleep," says David Grann, a writer (her other two children are Edward, a filmmaker, and Alison, a radiation oncologist). "At any hour of the night, you'd wake up and she'd be reading. She'd read five, six books a week. When we went on sailing trips, she'd bring a suitcaseful for the week. Even then, her office would have to send more."

Authors became good friends. "We hopped the Atlantic on the *QE2* together," Clancy says proudly. Dick Francis plays host to the Granns every February at his home on Grand Cayman Island. Art Buchwald persuaded them to buy a house near his on Martha's Vineyard 25 years ago.

Colleagues at other publishing houses, like Olson, also grew close to her. Grann has dinner several nights a week with industry stalwarts like former Knopf head Robert Gottlieb, Doubleday publisher Steve Rubin, and current Knopf president Sonny Mehta.

If friends were family, employees were like children—especially when their health was at stake. When Faith Sale, a Putnam editor, was battling cancer for two years before succumbing in 1999, "Phyllis sent a car to pick her up every morning and take her home each night," Creamer recalls. "She didn't care about how much work Faith missed." And leaving the company didn't release one from Grann's maternal grip. A former employee had a medical emergency in the Caribbean and Grann flew with her husband to meet her and be sure she got proper medical attention.

"Her Jewish-mother qualities obfuscate her very effective dealings with the world," Gottlieb says of the sincere doting and meddling. "She's a Jewish mother with the mind of a bear trap."

Grann never let sentimentality blunt her lead-sled-dog style of management, always out front, always pulling her share and more. "The world divides into the people who get on with her and the people who don't exist," says one former employee. "There would be no eye contact at meetings. She'd look blank if you said good morning."

And she can be stunningly candid. "Phyllis is very, very aware of which of her repeaters are good," Gottlieb says, "and in what ways—and which of them are unspeakable. She's smart and she's honest. I remember one time I called her up about a writer and said, 'Listen, Phyl, I've got to read something by this person. It's now, you know, six successful books.' And she said, 'Absolutely not, I'd be mortified.' "

Confident in herself, her tastes, and her intellect, Grann never worried about impressing others with a more august list. Her strength was in sales, and she knew it. She saw room to grow even among best-selling authors. Having passed up the chance to acquire Clive Cussler once, she recently jumped in with both feet, increasing his already impressive sales by 100,000 copies. How? "If I could figure out what she does," says Esther Newberg, an agent who represents a handful of writers like Patricia Cornwell, Daniel Silva, and Steve Martini, who all left other houses to go with Grann, "I'd beat up on all the other publishers until they did it."

"Her Jewish-mother qualities obfuscate her very effective dealings with the world," says Knopf's Robert Gottlieb. "She's a Jewish mother **with the mind of a bear trap."**

"I wish I knew," Sonny Mehta pitches in, "because I'd be doing it, too."

Part of the magic at Putnam was Grann's Thursday-morning breakfast meeting. "It's the only breakfast meeting where no food is served," her successor, Susan Petersen Kennedy, says. "For Phyllis, all phone calls need to be returned immediately. Breakfast was the only time you could have a long meeting."

The 8:30 A.M. event had a war-room atmosphere, with representatives of every department—editorial, publicity, sales, and marketing—reporting in to Grann, who made decisions like a Mike Milken–style bond trader, constantly evaluating and re-evaluating her positions.

"Putnam publishes 75 books a year," Grann says, explaining the composition of her list. "About 25 were repeat best-sellers, 15 were books that we would need a huge campaign to make, 10 were books where we were just starting things and we didn't know where it was going, and 10 were mistakes we probably shouldn't have published." The trick was to make sure no piece of information was overlooked, no opportunity missed. She had hundreds of little tweaks and trims—a few more cities on a publicity tour, a smaller reprint, another ad—that might make the crucial difference in a book's momentum.

"She didn't want anything to creep up on her," one editor who used to work with Grann says. "She had a hyper-alertness about bad news."

"Phyllis has a sometimes breathtaking ability to deadhead books before they were even published," the editor says. Folding up shop on a faltering title was one way to keep the margins up.

"If you didn't put the whole above all," Grann says darkly about life at Penguin Putnam, "it didn't work for you there." When a book wasn't performing to her expectations, especially if the author showed little hope of becoming a repeater, she gave no quarter.

She rarely ceded control. "There were people who thought it might be difficult for two strong women to work together," says Susan Petersen Kennedy, who joined the company to start Riverhead as an independent imprint. "But it was clear that I was doing something very different. She said, 'I'm not going to read any of your books until they are published. I don't want to influence what you do with my opinions.' And she kept to that."

"As long as you make your margins," Grann explains, "I don't care. You can spend your money any way you like, but you have to make your margins." Petersen Kennedy agrees: "She's not into charity."

But Grann's implacable will also had an obverse. If she believed in a book, she would go to the mat—again and again. In the case of Lance Armstrong's *It's Not About the Bike,* Barnes and Noble's buyers were having trouble mustering enthusiasm for what they considered a relatively obscure sports memoir. Frustrated with the chain's response, Grann saddled up and rode down to the company's headquarters off Union Square, the first three chapters of the book under her arm. "She told them," Creamer says, " 'You're missing this and you need to take more.' " Impressed that the CEO took the time to pitch the book herself, B&N did—and it became a best-seller.

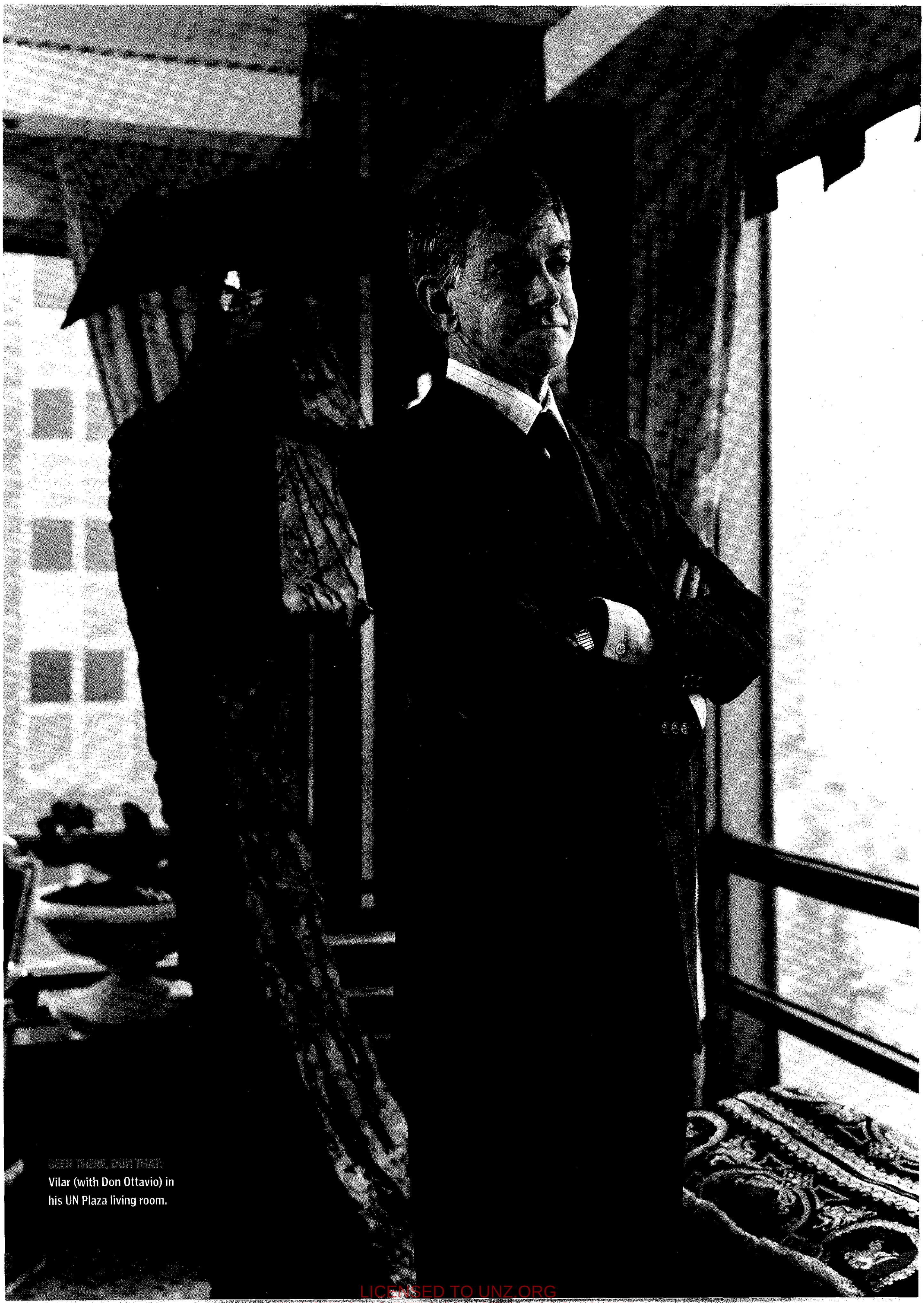
Instead of berating her employees over costs, Grann ran tutorials about the financial ramifications of every day-to-day decision. "We have, department for department, the lowest head count of any of our competitors," David Shanks, Grann's financial lieutenant and now the CEO of Penguin Putnam, says. "We had this philosophy that we would make people understand how they fit into the big picture. We would have financial meetings where a lot of people came so everyone understood how and why we were making decisions."

Random House never had Putnam's financial discipline, and in the current economy, Peter Olson has some hard financial decisions to make. Last week, a wave of new layoffs was announced (though the numbers are quite modest), and the coincidence of Random's economic troubles and the arrival of Grann's keen financial eye has only fueled interest in what her role will be.

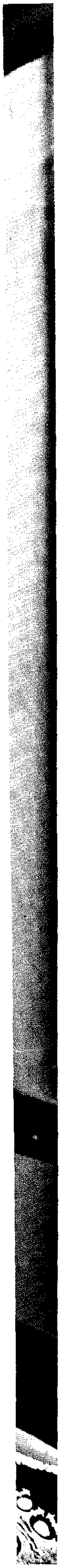
BORN IN LONDON BEFORE THE WAR to a British mother and Russian Jewish father who had immigrated to Paris, Phyllis Grann came to New York early in 1940. In the fifties, she went back to Paris, where much of her father's family and fur business had relocated after the Russian Revolution, to finish high school. But she returned to New York two years later to start at Barnard.

Upon graduating in 1958, she took a job as secretary to Nelson Doubleday. Moving to William Morrow, she quickly became an editor and had her first best-seller. But in February 1962, she met a medical student named Victor Grann. By September, the two had married and moved to Chicago for Victor's internship.

She returned to New York a year later. Her indefatigable *(continued on page 84)*



BEEN THERE, DON THAT: Vilar (with Don Ottavio) in his UN Plaza living room.



GROOMING BY ELISA FLOWERS.

WITH HIS EPIC *WAR AND PEACE* OPENING NEXT MONTH AT THE MET, ALBERTO VILAR HAS BECOME CLASSICAL MUSIC'S GREATEST BOOSTER SINCE THE MEDICIS. BUT IS THE BILLIONAIRE PIPER ALSO CALLING THE TUNE? BY ROBERT HILFERTY

A KNIGHT AT THE OPERA

"MY ONLY VICE," ALBERTO VILAR CONFESSES BETWEEN SIPS FROM A Starbucks cup, "is hot coffee. I don't drink, and I don't smoke." • We are sitting in the sun-drenched living room of his vast East Side duplex. A Henry Moret hangs just over the shoulder of the 61-year-old billionaire, who once contemplated joining the priesthood. Yet it's neither the panoramic view nor the canvas that makes the room remarkable. It's the life-size statue of a young, violin-toting Mozart, his back turned defiantly to Donald Trump's 90-story Trump World Tower across the ether. And the imposing bronze of Don Ottavio, from Wolfgang Amadeus's *Don Giovanni*. And the miniature facsimiles of the Metropolitan Opera's Austrian crystal chandeliers glittering above the dining-room table. Oh, and the frescoes overhead, copies of the rococo paintings in Salzburg's famed Mozarteum concert hall.

Finally, there is the gaping hole in the hallway floor that soon will anchor a spiral staircase leading to the floor below, where Vilar is building a 70-seat auditorium for private performances of the musical arts he supports so lavishly—to the tune of more than $225 million to date, including $45 million to the Met alone.

Though Vilar fought Trump unsuccessfully over the building of that view-sullying tower, the high-tech philanthropist and the real-estate mogul share a trait beyond their billions: the tendency, admired by some, abhorred by others, to have their name in high-profile places.

In New York, Vilar's moniker adorns the Vilar Grand Tier at the Metropolitan Opera and the Alberto Vilar Music Lodge on Shelter Island. In Colorado, there's the Vilar Center for the Arts in tony Beaver Creek and the Ford Amphitheater/Vilar Pavilion in tony Vail.

Then there are the countless programs that carry his name, from the Maazel/Vilar Conductors' Competition, inaugurated this season by the New York Philharmonic, and NYU's Alberto Vilar Global Fellows in the Performing Arts, to the Kennedy Center's Vilar Institute for Arts Management. And we haven't even gotten to the Continent yet. A one-man crusader on a mission to save Big Opera, Vilar has underwritten scores of productions around the world, more often than not joint projects that travel from company to company.

"He is the most passionate music lover you could imagine," says Franz Xaver Ohnesorg, intendant, or managing director, of the Berlin Philharmonic. "He's very generous, not only financially, but in his thinking about what an institution should do, because he wants to be the great model."

On Valentine's Day, Prokofiev's epic *War and Peace*, a co-production with the Kirov financed by Vilar, opens at the Met under the baton of his favorite conductor, Valery Gergiev, and staged by filmmaker Andrei Konchalovsky. The production has al-

PHOTOGRAPHED BY JESSICA WYNNE

ready won acclaim in St. Petersburg, London, and Milan.

"There are no anonymous gifts today," Vilar insists, though he's served as column fodder over the issue for years; one British critic called him "a very large chequebook with a 60-year-old Cuban-American attached." Vilar fumes at such characterizations. "What is the value of some journalist whacking me for making a gift that's going to benefit many people?" he asks. "I want to say, 'Now, wait a minute, let me get this straight. This guy alone gave this amount of money. This guy alone is influencing the survival of opera, and you are annoyed with the fact that his name is up there?' It doesn't make any sense."

Impatient, he adds that, like Andrew Carnegie, he courts the spotlight in order "to set an example for others, so that they might give, too." On the other hand, it also is true that no one will ever call Alberto Vilar the phantom of the opera.

VILAR WAKES UP AT 5:15 EACH MORNING, usually skips breakfast, and truncates his lunch hour so he can put in a twelve-hour work day at Amerindo, the Park Avenue investment firm he co-founded in 1979, and still be free by curtain time. Early on, he and his partner, Gary Tanaka, sank all their investment expertise into companies at the forefront of digital technologies—Microsoft, Cisco, and the like—and made a lot of money fast. Today, his private world includes five homes, the use of a private jet, and a lot of tuxedos. But Vilar has been giving money away since well before he had millions to give.

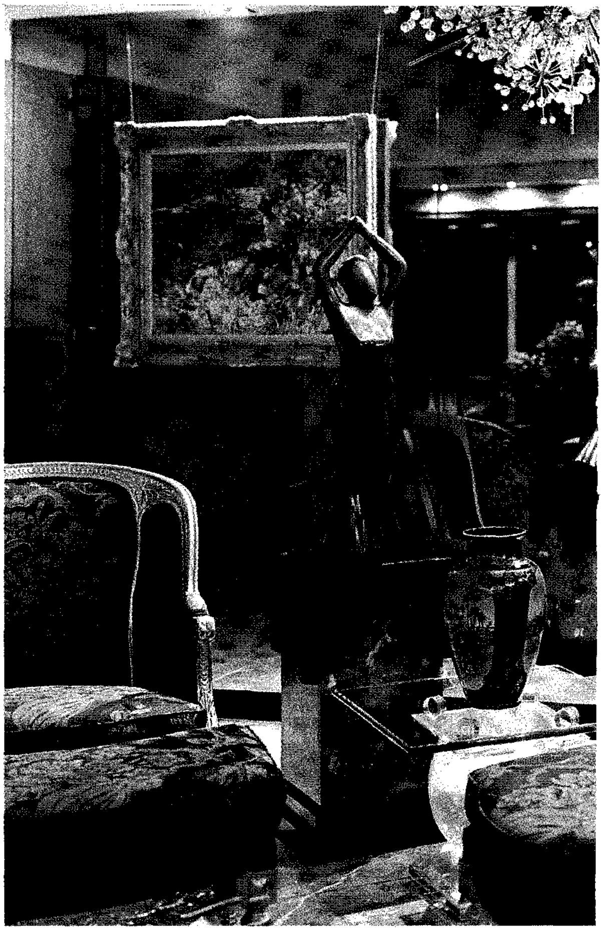
"Even back in our poorer days, when we just started our operation," says Tanaka, who now works out of Amerindo's London office, "he was always interested in philanthropy."

Vaguely Jesuitical in appearance—you can easily imagine a clerical collar around his neck—Vilar seemed to come out of nowhere several years back, when his name started popping up everywhere. Three summers ago, he raised eyebrows in Austria, where, as the largest donor in the Salzburg Music Festival's 81-year history, he got a full-page color photo of himself in every program book. At the Met, his support has surpassed even that of Sybil Harrington, whose name adorns the main auditorium.

In return for his largesse, he doesn't think it's at all far-fetched to take an onstage bow with the singers and conductor on the opening night of a production he's underwritten. "What makes me less important than Plácido Domingo?" he asks Johanna Fiedler in her just-published Met exposé, *Molto Agitato*. On opening night at the Vienna State Opera this year, Vilar was brought onstage, lauded, and applauded for installing his Vilar Titles in the house—the same libretto-translating system found on the back seats of the Met (indeed, last year Vilar became majority shareholder in Figaro Systems, the Santa Fe company that developed the technology for the titles). He was given a medal. The minister of culture and his deputy were in attendance. Afterward, Vilar and the entourage walked to Town Hall square, where another celebration took place, with 5,000 present. Vilar made a short speech in German.

"I put this together to honor this man and what he is doing for this country," says Ioan Holender, the company's intendant; he insists Vilar had nothing to do with it. Nonetheless, Vilar is not reticent when he feels underappreciated. At the gala dinner for the new production of *Ariadne auf Naxos* in Salzburg last summer, he complained to me that the president of Austria had neglected to praise him on the opening day of the festival.

"He did not even say, 'We have the biggest donor of this place in our midst. We thank him. Wouldn't it be nice if everyone followed his example?' Didn't say a word," Vilar fumed, indignant. "That's a mistake. That is an *absolute mistake*." Vilar argued that the glaring oversight compromised the crucial role he has begun to play in European culture. As once-huge gov-



NO BOHÈMES HERE: Vilar's opulent home includes a statue of the young Mozart, left, and replicas of the Met's Austrian crystal chandeliers, above.

ernment subsidies for the arts, which have always put America to shame, dry up, American-style private philanthropy will assume a greater role in the deficit-reducing European Union. Vilar wants to be a modern-day Medici.

Last October, he toured several major German cities, giving arts administrators pep talks and how-to demonstrations on private philanthropy. Ohnesorg calls him the "avant-gardist philanthropist."

> **"HE IS THE MOST PASSIONATE MUSIC LOVER YOU COULD IMAGINE," FRANZ OHNESORG SAYS OF VILAR. "HE'S VERY GENEROUS—NOT ONLY FINANCIALLY—BECAUSE HE WANTS TO BE THE GREAT MODEL."**

ALTHOUGH CUBAN, VILAR WAS BORN IN Newark. His father was a senior executive at one of the world's biggest sugar companies, and his parents traveled to New York regularly. Vilar admits that his birth here may have been planned by his father in order to attain U.S. citizenship for his son. He spent his first nine years in Cuba, then moved to Puerto Rico, where his father ran several Cuban-owned sugar plantations. At an early age, Alberto was cut off from his mother.

"My mother was given her walking papers by my father, and that's all I ever knew," says Vilar, who apparently never thought to look her up again. Instead he and his two sisters were raised by their paternal grandmother, a lover of classical music with a crush on Mario Lanza.

"She took me to see two movies he made," Vilar recalls, "and I said, 'Wow, what a voice!' " That was the beginning. A music nerd was born. But when he tried to share his enthusiasm by offering to play a recording of Beethoven's *Emperor* Concerto on record, his father angrily declined his son's invitation. The antagonism escalated: When Vilar expressed interest in playing the violin, his father cracked, "Cuban men do not play the violin." (It probably didn't help that Alberto also hated baseball.)

If the story begins to sound like a standard gay narrative, with the tyrannical macho father terrorizing the sensitive sissy son, Vilar insists that homophobia wasn't a part of it. "His principal fear was that I would not grow up to be a man," he says. "He thought I was headed for the priesthood." Vilar was raised as a good Catholic by his grandmother, while his father frequently burst into rabidly anti-Catholic diatribes. One day, seeing Vilar decked out as an altar boy, he barked, "I don't want to see you in that funny dress again!"

Was there really no suspicion of homosexuality? "Well, there was a doubt in *his* mind, because I was 263 percent shy with girls," admits Vilar, who married at 45 and divorced five and a half years later, and has no children. His womanizing father, on the other hand, "had more girlfriends than I have operas."

When the family lost everything to the Castro revolution, Vilar followed his father's advice and took a job at Citibank in New York, later earning a master's degree in economics at Iona College in New Rochelle. The money really started rolling in soon after he started his own company; he made his first million in 1981. He bought his father a nice home and a BMW, and sent him to Las Vegas four times a year. But the old antagonism never let up, Vilar recalls: When Dad got wind of his son's growing charitable donations, he'd growl, "You're gonna give *who* money? What about me?"

Vilar entertains a fantasy that he could have been a prodigy if it weren't for his father. To see him at the Met, you can't help but feel the passion that fuels his giving. He always sits in the first row, on the aisle, so he can see and feel every aspect of the spectacle with the expectant thrill his father could never squash.

"What you have is 100 well-trained musicians in the pit playing the world's greatest music," he says. "You've got a handful of the best singers in the world. You've got a well-trained chorus. You probably have a piece of great literature or drama turned into a libretto. You have theater; you have coordination. I think it's the highest art form. Then when you superimpose a Zeffirelli production—with lighting, costume, and set design—you die and go to heaven."

When political parties come seeking donations, Vilar says, "Only if you put music education in your platform." (That's when the calls generally stop.) He doesn't hang out with Wall Street types. "Ninety percent of my socializing is with either intensive people into music like myself, people who live for the music, or artists," he says. "Those are my friends. I don't have time beyond that."

And yet today he speaks kindly about his father, now dead, whom he nonetheless describes as a "misguided klutz with an extraordinarily misplaced bias." He has forgiven him. ("That's what Catholics are supposed to do!") Indeed, his father seems to be the only person from whom Alberto never demanded a thank you.

WHATEVER THE CRITICS MAKE OF HIS PHILanthropic style, it has endeared him to many of the world's top directors, conductors, and singers, not to mention the managers who must pay them.

"His generosity is far beyond anything that has preceded it," says diva Renée Fleming, a friend. "Those who were skeptical have been won over."

Actually, not quite all. In December 1999, when Vilar Floral Hall was unveiled at Covent Garden, and later, when it was announced that Vilar Titles would be installed there, the British press treated the billionaire as if he'd scrawled graffiti on a national monument. One journalist characterized him as a "one-man globalisation merchant" whose "tentacles stretch from St. Petersburg to Los Angeles by way of Salzburg, Glyndebourne and Washington, and wherever else opera is a ritzy, glamorous affair." Another acknowledged, grudgingly, that "the future of international opera and ballet now depends to a startling extent on Alberto Vilar."

That's not far from the truth: Vilar has become the biggest benefactor in the history of classical music. The Medici analogy is apt in at least one sense: The Renaissance patrons effected, through their pocketbook, the emergence of a new musico-dramatic form on the occasion of a wedding in 1600. When Maria de' Medici married Henri IV of France, Jacopo Peri's seminal *Eurydice* was performed. That piece inspired a guest at the party, Vincenzo Gonzaga, to copycat-commission a superior composer in his hometown of Mantua. The result was Claudio Monteverdi's groundbreaking *La Favola d'Orfeo* (*The Legend of Orpheus*). Opera was born—and a hit.

"THERE ARE SOME PEOPLE WHO HELP, AND WANT TO BE RECOGNIZED, BUT THEY DON'T *GO*," SAYS PLÁCIDO DOMINGO. "VILAR'S SAYING, 'I REALLY LOVE THIS; IT'S NOT JUST SOMETHING THAT I DO.' "

Opera is now entering its fifth century, and Vilar is determined to keep it alive for another five. He has few other cultural interests (he hates movies) and—unlike the Medicis—isn't interested in expanding the repertory; he doesn't commission new work and has no soft spot for small, struggling companies. "Some people have criticized me for not doing that," he admits, "but I already said what I'm going to do: help the big guys set a standard."

Though Vilar's taste is conservative, he has his eccentricities; at the Met, he underwrote a quirky and monumental *Doktor Faust,* for example, and he's one of the few people who liked Robert Wilson's freakish yet transcendental *Lohengrin.*

At the same time, Vilar shares his riches with institutions that, while respected and well-established, can't be called world-class (at least not yet): the Washington Opera and the Los Angeles Opera. It's no accident that he picked those two houses. His dear friend the superstar Plácido Domingo is artistic director of both. Vilar will give his money to powerful, charismatic individuals whose leadership he admires and trusts. His money followed Michael Kaiser, with whom he established a relationship at Covent Garden, to the Kennedy Center, where, among other things, Kaiser created the arts-management program that bears Vilar's name. His money followed Ohnesorg, a "guy who buzzes with ideas," from Carnegie Hall to the Berlin Philharmonic.

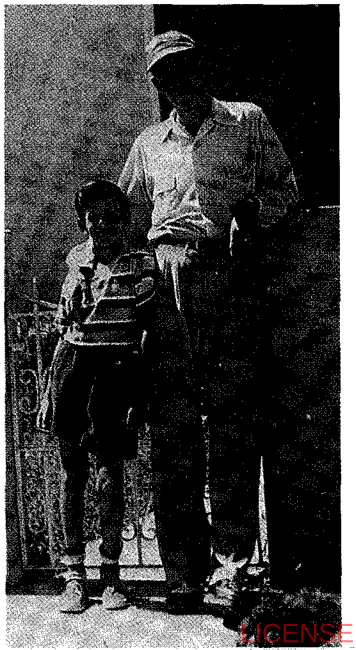
Perhaps the most vital personal alliance Vilar has formed is with Valery Gergiev, the charismatic conductor and artistic director of the Kirov Opera in St. Petersburg. Vilar—who spends part of his summers at Gergiev's White Nights festival in St. Petersburg when he's not at Salzburg—arguably kept this company afloat with his gift of $14 million during its hand-to-mouth post-Soviet years—and there is talk of expanding the Kirov Theater (called the Mariinsky at home).

The money he's already donated to the Kirov finances young artists' programs and underwrites six new productions. Vilar likes co-productions, which give the operas he bankrolls more mileage; it's an old concept and a most effective one. The money Vilar has given to Covent Garden, La Scala, and Los Angeles allowed the Kirov-Met co-production to travel to those houses. (His enormous donation to the Kennedy Center includes a program that will bring the Kirov over on a regular basis.)

"It's a smart scenario where you don't have to create five different productions," says Gergiev, who was also recently named principal guest conductor at the Met. "You can share it with so many thousands of opera lovers in so many countries. So far, *War and Peace* is the biggest success we scored together."

This is what some people see as the "globalization" of opera, but in reality, in addition to making economic sense, it represents only a fraction of opera production in the world. At the same time, Vilar can joke, Dr. Mabuse–style, "In another two or three years, I'll have a call on 40 percent of tomorrow's singers, who are coming out of my artists' programs."

NOT SURPRISINGLY, THE ISSUE OF ARTISTIC meddling is a nagging leitmotif in Vilar's life. When the San Francisco Opera was shopping for a new general director, Vilar contacted the headhunter and said that if the board chose either Sarah



FORCE OF DESTINY: Vilar with his father and, top, as an altar boy in Cuba.

PHOTOGRAPHS COURTESY ALBERTO VILAR (3).

Billinghurst (from the Met) or Gerard Mortier (formerly at the Salzburg Festival), it could expect a "substantial gift." As the story is usually told, when the company chose Pamela Rosenberg, Vilar cut it off and sent his money to Los Angeles.

Though Franklin "Pitch" Johnson, chairman of the San Francisco Opera board, insists Vilar's offer wasn't improper, he adds that "we thought about it only for a moment, and we immediately declined the offer. It was very nice, but we didn't want that hovering over us when we made the decision."

He says the idea of sending the "promised" money to Los Angeles instead is not a connection anyone in San Francisco made. "In L.A., he was establishing a whole new program," Pitch says. That makes sense: Plácido Domingo is there—which suggests that L.A. was going to get money anyway. Projects there include mounting a spectacular *Ring* cycle with special effects by George Lucas's Industrial Light & Magic, and resurrecting zarzuela, Spanish operetta—a passion shared by these two Latin honchos. Johnson also said there was no anger or resentment on his part.

But would they have accepted the money if they'd picked one of Vilar's choices? "If he wanted to give us money later because we chose the person he liked, I guess we wouldn't turn it down—it's hard enough to finance opera as it is."

Vilar is not embarrassed about using his wallet to influence that decision (as many suspect it was flashed at the New York Philharmonic shortly before the appointment of Lorin Maazel, with whom Vilar set up an international conductors' competition, to succeed Kurt Masur; both Maazel and Vilar strongly deny any quid pro quo). But his choler rises again at any suggestion of artistic meddling. "They insult the recipients, not me," he charges. "They say Joe Volpe is a whore who takes my money and lets me run the show," he adds, referring to the Met's powerful general manager. Michael Kaiser agrees: "He's never once asked me to change a program in order to mirror what he thinks it should be. He's not a meddling donor—I've *dealt* with meddling donors."

It's not as if Vilar is pushing his untalented girlfriends onstage à la *Citizen Kane*, or wants to direct a *Ring* cycle himself, or, even worse, wants a zarzuela he composed himself given a "Live From Lincoln Center" broadcast. Pulitzer Prize–winning critic Manuela Hoelterhoff, who turned a sharp and cynical eye on the opera world in her book *Cinderella and Company*, thinks Vilar should meddle *more* at the Met. "Clearly, Volpe and Levine are aesthetically highly unreliable," says Hoelterhoff. "The greatest disasters do not bear Vilar's name—shows like the recent *Norma*. Maybe he should pay to have himself cloned as a final act of charity."

"There are some people who help, and want to be recognized, but they don't *go*," says Domingo, another close friend. "He's saying, 'I really love this, it's not just something that I do.' " And what Gergiev loves about Vilar is that he shuts up and listens: "In front of me, he never speaks too much, which is maybe the greatest quality I enjoy. I don't like people who talk and talk and talk."

Vilar did once try to meddle at the Met—not artistically but financially: He wanted the company to invest more intelligently, but being a conservative institution, the Met couldn't afford to flirt with Vilar's high-yield, high-risk roller-coaster method. And it could be a good thing the Met didn't let him near its portfolio, because his company's public mutual fund, Amerindo Technology, fell more than 50 percent in 2001, according to several published reports. This has sent shivers through the companies he supports, which wonder—privately, of course—whether Vilar will be able to keep up the commitments he has made. A shortfall would be devastating for all the companies he supports in light of the recession and also, at the Met and the Philharmonic, Mayor Bloomberg's likely decision to delay the city's contribution to the $1.2 billion renovation of Lincoln Center.

"Mayor Bloomberg inherited a less than optimal fiscal situation, and people have to expect widespread cutbacks," Vilar concedes. "As a private supporter of the arts, I would hope that the music lovers of New York would do whatever they can to make the redevelopment project a success."

And Vilar says he's unfazed, insisting to me that everything he's promised will be delivered "safe and sound." Moreover, he still believes that the greatest Internet explosion is just around the corner, and that "in the next ten years you are going to see the biggest advances in the delivery of human therapeutics to treat formerly untreatable diseases because of recombinant technologies, genomics—all of that."

What few people in the music world know is that Vilar's philanthropy includes health care—although this interest has a distinctly musical ring. Aside from his involvement with the Department of Neurological Surgery at Columbia University, he gave $4.1 million in 1998 to the Hospital for Special Surgery, to set up the Alberto Vilar Hand and Upper Extremity Research Center. Then there's the Cornell/Salzburg Medical Program, which convenes in the castle featured in the final scene of *The Sound of Music*, bringing in a thousand doctors (dubbed Vilar fellows) each year from Eastern Europe to receive training from top doctors from top institutions in the West. And perhaps the pièce de résistance: He has given a major donation to set up the Alberto Vilar Voice Restoration Program at Harvard's Massachusetts Eye and Ear Infirmary. Vilar obviously wants to extend the shelf life of his favorite voices—many of which, including those of Cecilia Bartoli and Hei-Kyung Hong, can be heard at tribute dinners that announce these donations.

COMRADES: Vilar with conductor Valery Gergiev, left, and tenor Plácido Domingo, right.

Despite the 100 or more performances he attends each year, and the acclaim he has won, there is in the end something solitary about Vilar.

"The part of my life that definitely got shortchanged was the social part," he admits. He remains close to his ex-wife, flying her and her mother last year to the Bayreuth festival, and dining with her regularly. Wayne Koestenbaum, in *The Queen's Throat,* writes, "Opera has always suited those who failed at love." But Vilar seems never to have wasted much time on love in the first place. Except, of course, his love for opera.

"While all my friends were chasing girls in the pubs on Second Avenue, I was working," he says. "Ninety percent of the time I go to the opera, I go by myself. I don't need to drag a date. I'm enjoying it by myself." ■

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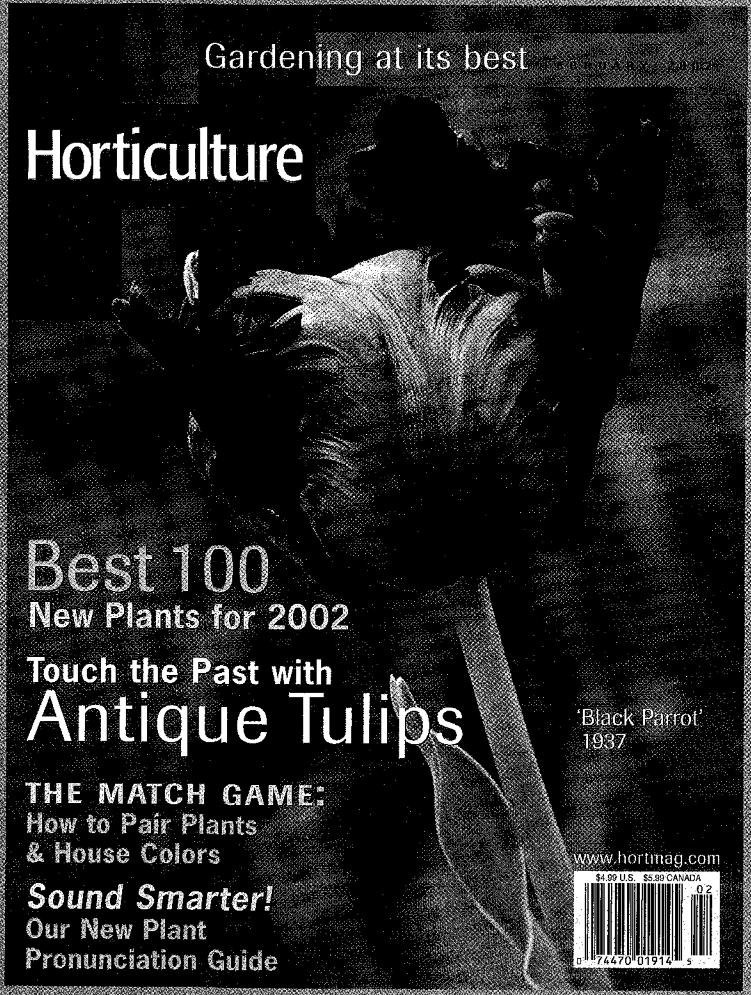

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LAUNDRY LIST: From left, pajamas from Banana Republic, American Eagle, Gap, J.Crew, and Victoria's Secret.

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Picks of the Week

Lulu Guinness's cute, girly bags are up to half off, $60 to $600. 394 Bleecker St. (212-367-2120); A.E., M.C., V.; Mon.–Sun. noon–8; 1/18–2/18.

Property has hip imported furniture for 20 to 70 percent off, $50 to $3,500. 26–28 Wooster St. (917-237-0123); A.E., M.C., V.; Mon.–Sun. 11–6; 1/17–1/25.

Judith Ripka's ornate jewelry is 50 to 75 percent off, $1,000 to $8,000. 5 E. 57th St., nineteenth fl. (212-355-0033, ext. 12); A.E., M.C., V.; Thurs.–Fri. 10–7, Sat. 10:30–4; 1/17–1/19.

Miss Pym's prim girls' frocks are 25 to 75 percent off, $65 to $285. 1025 Fifth Ave., near 83rd St., suite 9GN (212-879-9530); M.C., V.; Wed.–Sat. by appointment; 1/23–1/26.

Pumpkin Maternity is clearing cute clothes at 30 to 80 percent off, $45 to $189. 407 Broome St. (212-334-1809); A.E., M.C., V.; Mon.–Sat. noon–7, Sun. noon–5; 1/25–2/3.

Chelsee Eyes's designer frames are 20 to 70 percent off, $45 to $250. 20 W. 20th St., suite 804 (212-242-4823); checks accepted; Mon.–Fri. 10–5, Sat. by appointment; 1/22–2/5.

A Second Chance's used designer clothes now cost next to nothing, $10 to $45. 1109 Lexington Ave., near 77th St., second fl. (212-744-6041); A.E., M.C., V.; Mon.–Fri. 11–7, Sat. 11–6, Sun. noon–5; 1/21–2/10.

Oliver Peoples's ultrahip eyewear is 40 to 60 percent off, $115 to $170. 755 Madison Ave., near 65th St.; 336 W. Broadway; call for store hours (212-585-3433); A.E., M.C., V.; 1/26–1/27.

Flight 001's retro travel bags and accessories are 30 to 70 percent off, $20 to $100. 96 Greenwich Ave. (212-691-1001); A.E., M.C., V.; Mon.–Fri. 11–8:30, Sat.11–8, Sun. noon–6; 1/18–2/4.

ABC Carpet & Home's DUMBO warehouse sale means up to 70 percent off, $25 to $3,495. 20 Jay St., Brooklyn (212-473-3000, ext. 337); A.E., M.C., V.; Mon. 10–5, Fri. 1–7, Sat.–Sun. 10–6; 1/18–1/21. ■

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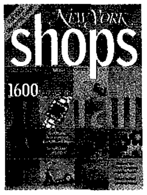

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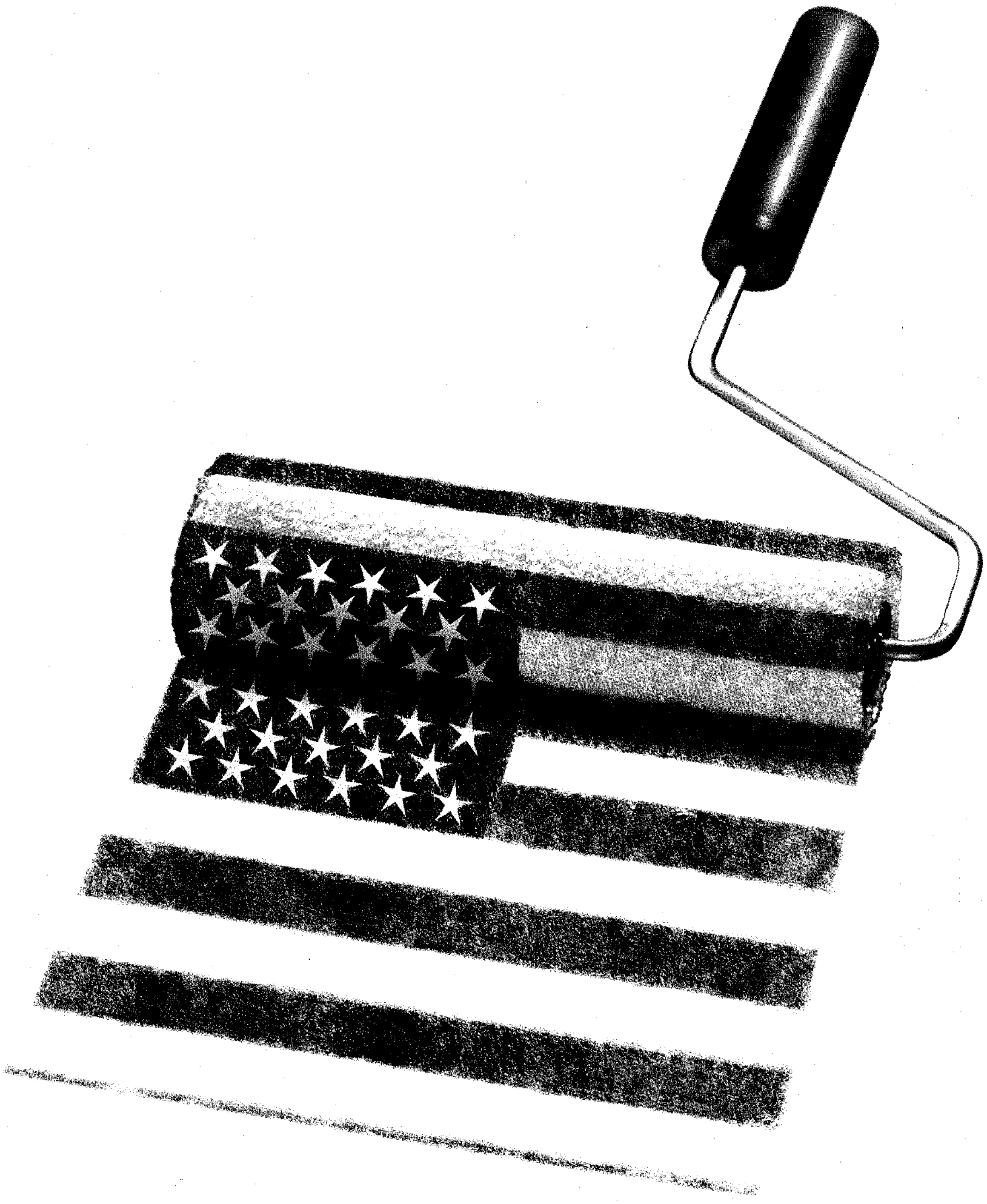

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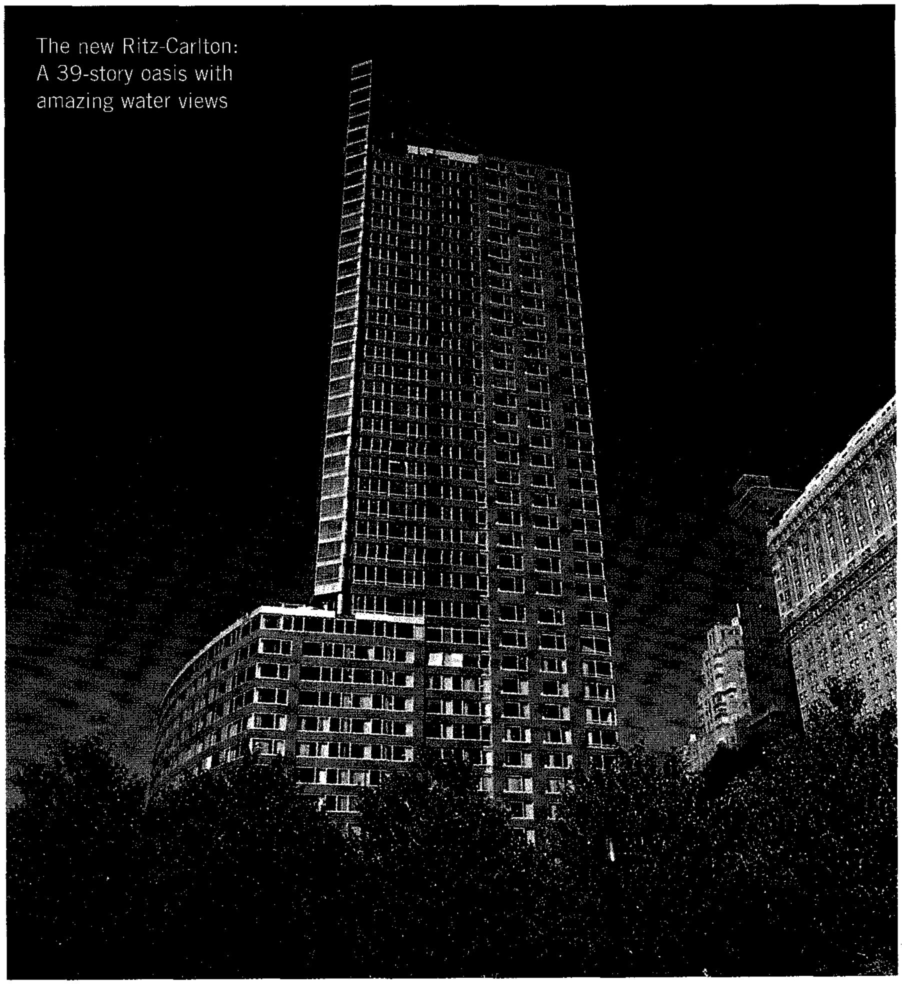

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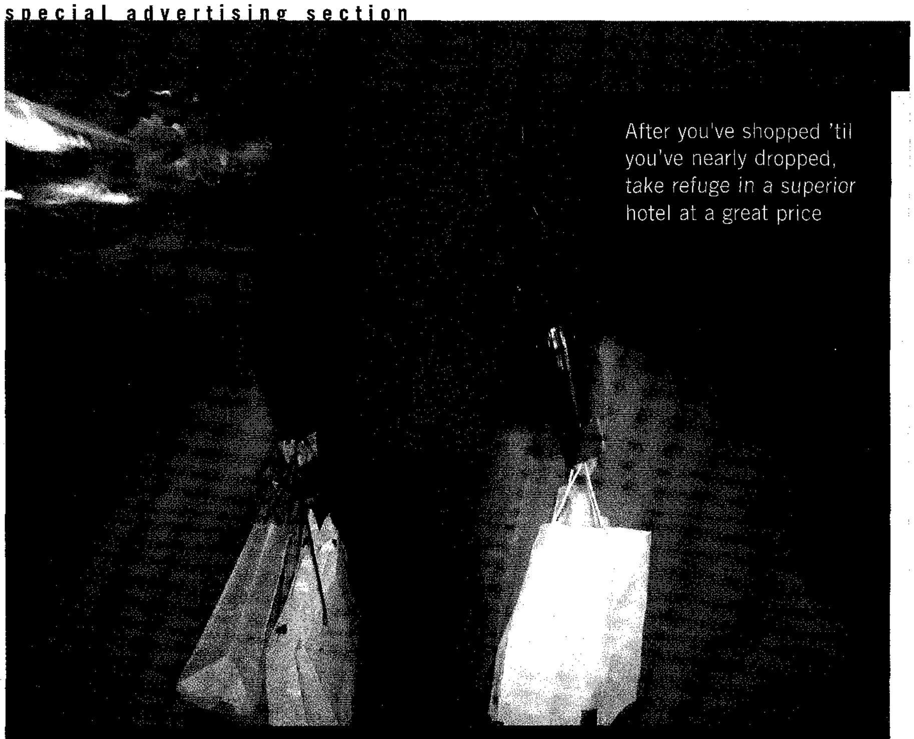

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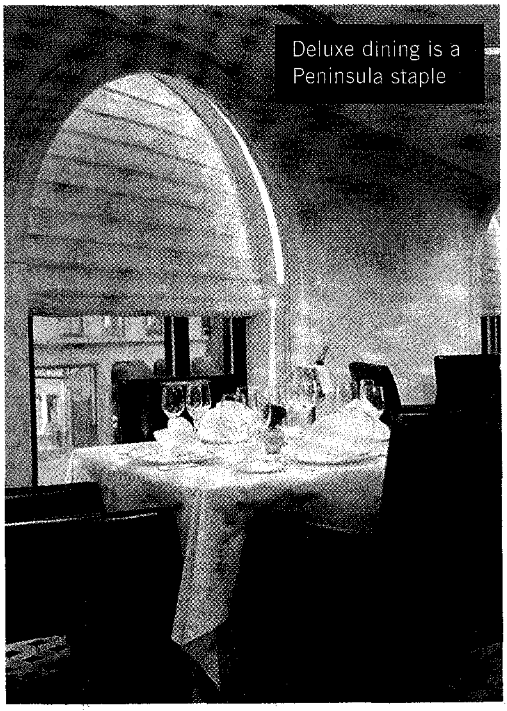

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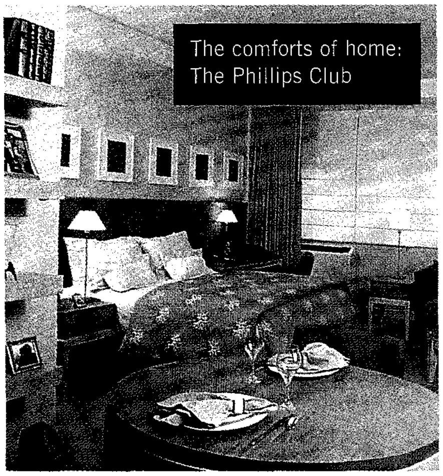
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WINE BRATS

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January 15th — **Champagne & Sparkling Wines**

January 29th — **A Night In Tuscany**
Learn about hearty Chiantis, Brunellos and Supertuscans while munching on crunchy Bruschettas and Crostinis. Mangia e Bevi!

February 12th — **Fat Tuesday!**
Enjoy a sweet and indulgent array of Champagnes, dessert wines, & cognacs from the House Of Clicquot with decadent Carnivale dessert bites

February 26th — **The Wines of Bordeaux**
Taste dozens of reds & whites from the famous regions of Medoc, Graves, Pomerol and St. Emilion. See the difference between the many Cabernet & Merlot blends

March 12th — **Sauvignon Blancs & Goat Cheeses**
A chance to eat & drink the classic citrus, herb, and mineral flavors expressed in unique styles from California, France, Australia, New Zealand, Spain, Italy,& South America

March 26th — **The Wines of South America**
Taste dozens of world-class Cabernets, Merlots, Chardonnays, Sauvignon Blancs, Malbecs, and others from Chile and Argentina

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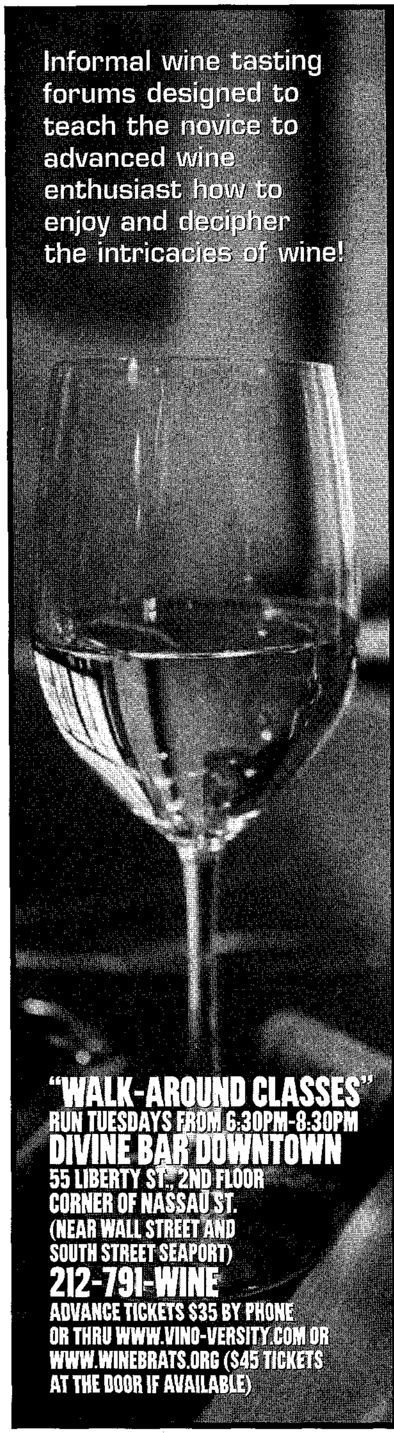

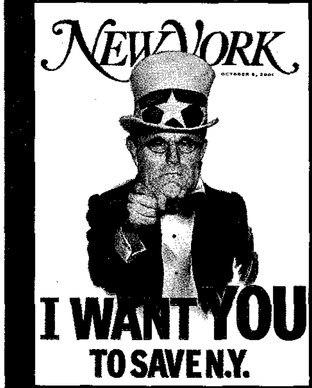

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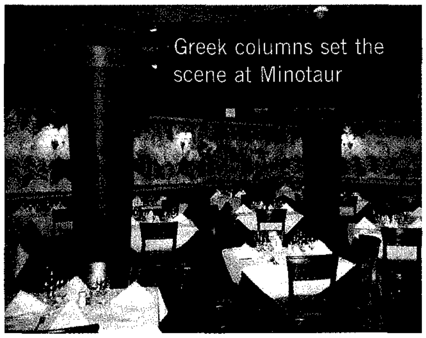
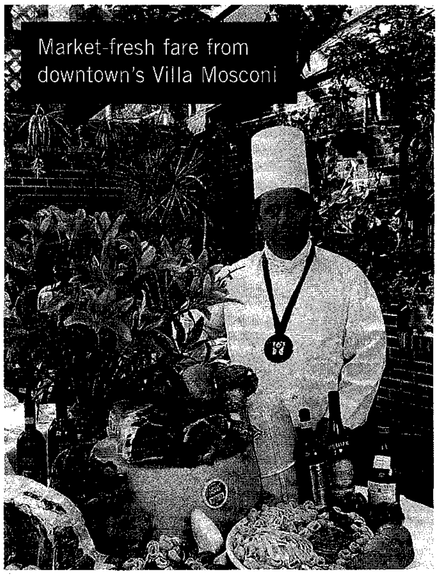
Dining Out (cont'd)

ered a must at either location, but menus are custom-tailored to your event. **Nino's, 1354 First Ave., 988-0002; www.ninos-nyc.com; Nino's Positano, 890 Second Ave., 355-5540; www.ninospositano.com.**

STEPPING INTO MINOTAUR, this grand midtown restaurant takes you back 4,600 years in Greek history. The spacious dining room, complete with Minoan columns and murals, resembles the throne room of King Minos of Knossos. The expansive menu, developed by a Greek chef who came expressly from Athens to open the restaurant, features imported fish from the Mediterranean. Ancient recipes including wild boar Minoan-style, Lobster Neptune, and, of contemporary flair, Seafood Yuvetsi, will surely please the palate. Park next door at reduced rates. **Minotaur, 44 W. 58th St., 759-0502.**


Greek columns set the scene at Minotaur

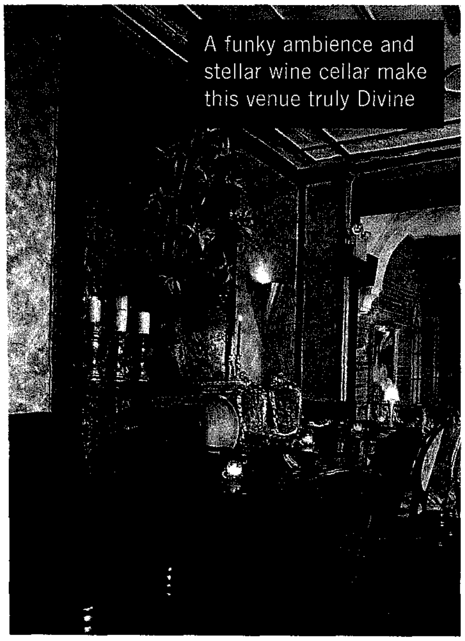

Market-fresh fare from downtown's Villa Mosconi

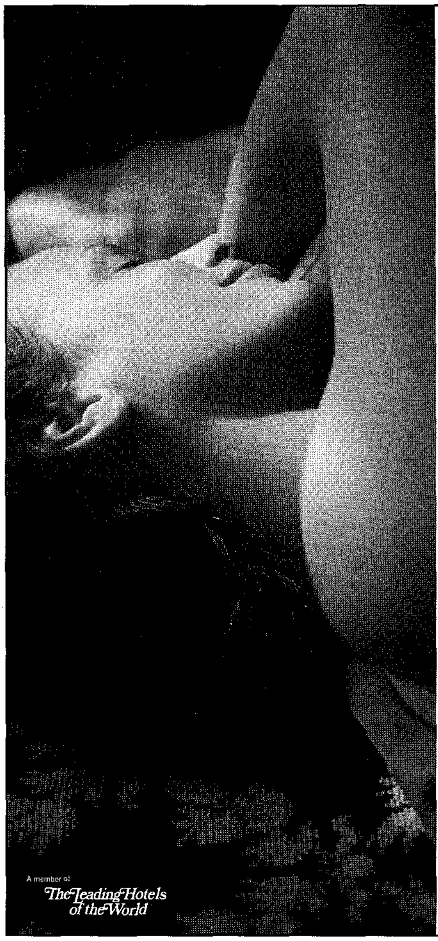
VILLA MOSCONI IS AN Old-world Italian restaurant in the heart of Greenwich Village. For 25 years, the owner has shopped the Fulton Fish Market for the freshest seafood, and guarantees that the pasta is

THERE IS NO SHORTAGE OF BARS AND RESTAURANTS TO SAMPLE IN ALL PARTS OF TOWN. THE TRICK IS TO NARROW DOWN YOUR CHOICES TO SUIT YOUR MOOD.

made on the premises daily. Some say veal is the star dish, but the fresh four-cheese tortellini with Swiss chard and a sprinkle of nutmeg and fresh ground pepper is a close second. The glass-roofed garden is lovely year-round and is wonderful for parties of up to 40. The intimate private room accommodates up to 50 diners. **Villa Mosconi, 69 Macdougal St., 673-0390.**

EVERY TUESDAY, YOU'LL find wine fans at Divine Bar Downtown learning all about it at Vino-Versity, informal wine-tasting forums that teach the novice, to the advanced wine enthusiast, about all sorts of intriguing wines. Two especially fun evenings coming up are Fat Tuesday on February 12, where participants will enjoy the sweetest things in life and learn all about Champagnes, dessert wines, and cognacs. Decadent carnevale-dessert bites and chocolates will be paired with each sip. On "Sauvignon Blanc" and "Goat Cheese" night, March 12, participants will savor dozens of this classic varietal from all over the world, while munching on goat-cheese tapas. All you cheese addicts, don't forget to view the "Divine Fromagerie" menu, which offers exotic international cheeses and spreads. If you're uptown, check out Divine Bar's original location, a funky duplex-lounge tucked away in Midtown. Both offer over 65 varieties of wine by the glass, wine and appetizer prix fixes, and 15 wine-tasting flights. **Divine Bar Downtown, 55 Liberty St., 2nd floor, 791-WINE. Divine Bar Midtown, 244 E. 51st St., 319-WINE; www.divinebar.citysearch.com; www.vino-versity.com.**


A funky ambience and stellar wine cellar make this venue truly Divine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Travel

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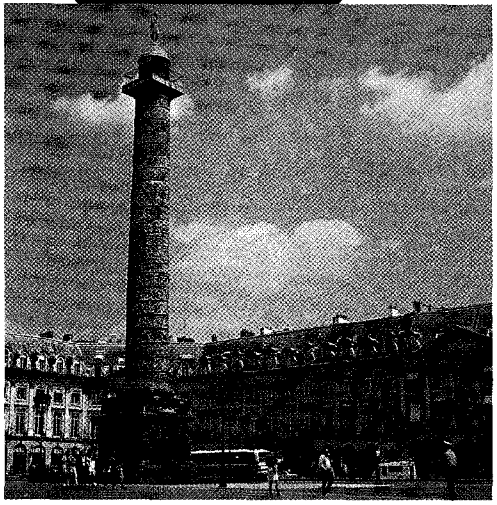


Vendôme Away From Home

It's tough to say which aspect of the new Park Hyatt Paris–Vendôme is more newsworthy: that designer Ed Tuttle (of Amanresorts fame) is debuting his first property in his current hometown, or that Paris's "Palace Hotels"—the Meurice, Plaza Athénée, Crillon, Bristol, Ritz, and George V—are getting a new five-star rival. Regardless, expect a buzz about the 188-room hotel, whose doors open this summer. Located just off Place Vendôme—not far from the Champs-Elysées and the Louvre—the luxury business hotel will offer the usual array of top-tier services and amenities, plus an extensive collection of contemporary Franco-American artwork and a restaurant headed up by Christophe David, formerly of Taillevent. (800-233-1234; rooms will start around $450.)

DEAL OF THE WEEK

Clift, San Francisco's most popular hotel (thanks to that Schrager touch and the always-packed bar at Asia de Cuba), is offering *New York* readers 25 percent off any room booked for a February or March stay. Just reserve at least three nights, and mention this page. *(800-652-5438; rates start at $295.)*

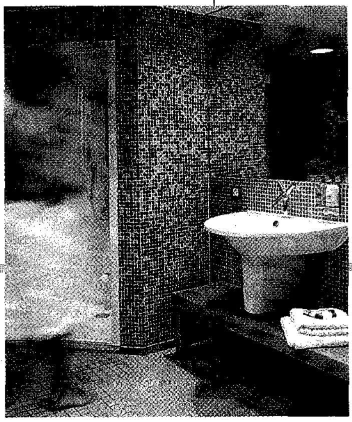
The Royal Ski

The whole world seems to be craving all things classic right now—from car design to U.S. foreign policy—and travel destinations are no exception. This winter, Europe's old-world ski resorts are no longer considered clichés: They're very much back on top—packed with a new generation of celebrities and royalty despite the travel recession. St. Moritz has reeled in budding New York socialites like Vanessa von Bismarck, who says, "There's definitely been a resurgence in St. Moritz; you can tell by the stores—Emilio Pucci among them—that have recently opened there. And it's not just Europeans this time: Americans are going, too." Rooms at the celebrated Badrutt's Palace Hotel (888-ROSEWOOD) start at $466. You'll find similar comeback scenes at Verbier, Megève, and Lech (popular with the Douglas–Zeta-Jones clan and assorted Dutch royals). But good luck getting a room at Byblos des Neiges in Courchevel before next year: The king of Spain, the Aga Khan, et al., have already booked it solid. (011-33-479-00-98-00; rooms from $642.)

Have Spa, Will Travel

With longer security lines and layovers, harried travelers are increasingly soothing themselves in airport spas, and a number of new, flyer-friendly facilities are now scheduled for arrival. In April, JFK will open the first U.S. offshoot of British Airways' swank Molton Brown Travel Spa (pictured; 011-44-208-562-5560), which offers free facials and circulation-boosting massages at Heathrow. Newark's full-service D_parture Spa (973-242-3444) is about to open a second Newark branch, and OraOxygen Spa (403-717-3744) will land at Detroit's Midfield Terminal this spring. And in Boston, Logan's manicure-pedicure hub, Nailport (617-227-2977), is in talks with US Airways to open a new outlet in the carrier's terminal: Hey, as long as passengers are removing their shoes for security, they might as well get a foot rub!

BETSY GRUBER GOLDBERG



etc.

HOUSE BOUND Abercrombie & Kent has expanded its offerings with the introduction of Concierge Villas, high-end homes that are fully staffed and available for rent throughout France, Italy, and Scotland. Call 800-323-7308 for a catalogue; weekly rentals (for ten-plus guests) start at $19,950. **BRAVE NEW WORLD** The new Ritz-Carlton New York, Battery Park—just blocks from ground zero, and originally slated for an October 2001 opening—is now taking reservations for January 29 and beyond. A more contemporary version of the Ritz's traditional hotels, this 298-room property marks the first post-9/11 hotel opening in lower Manhattan (800-241-3333; rooms from $199). **FRENCH COAST** Grace Leo-Andrieu, the creative force behind Hotel Montalembert and the Cotton House on Mustique, reopens the Royal Riviera hotel in Saint-Jean-Cap-Ferrat this month after a major renovation. There are Côte d'Azur views, leather headboards, marble bathrooms, and wrought-iron details throughout (800-223-6800; rooms from $223). **TORREY FINE** This spring, the family-owned Lodge at Torrey Pines arrives in La Jolla, California. Situated on the Torrey Pines Golf Course, the resort promises "nothing *faux*, nothing laminated" in its 175 luxury rooms (858-453-4420; rooms from $350).

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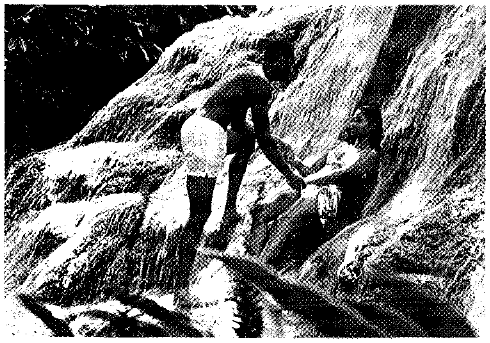
One love



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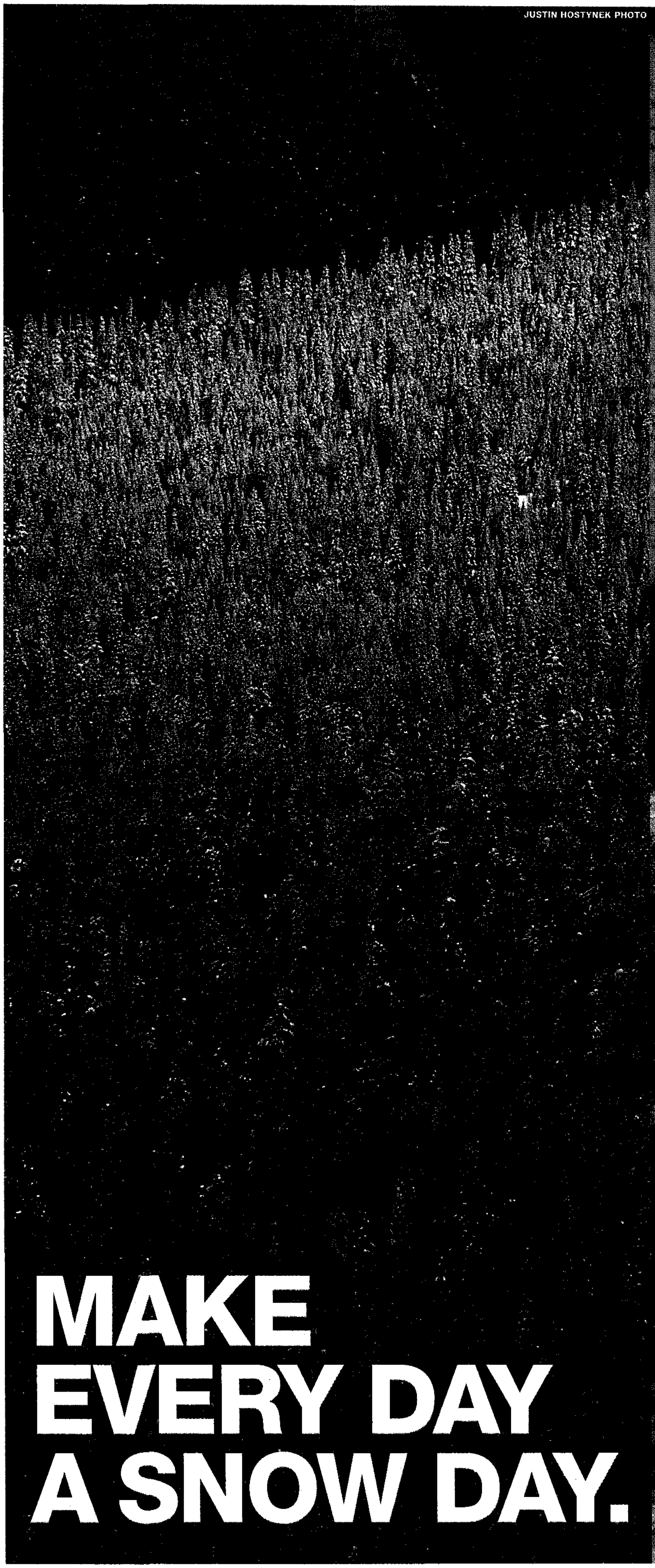
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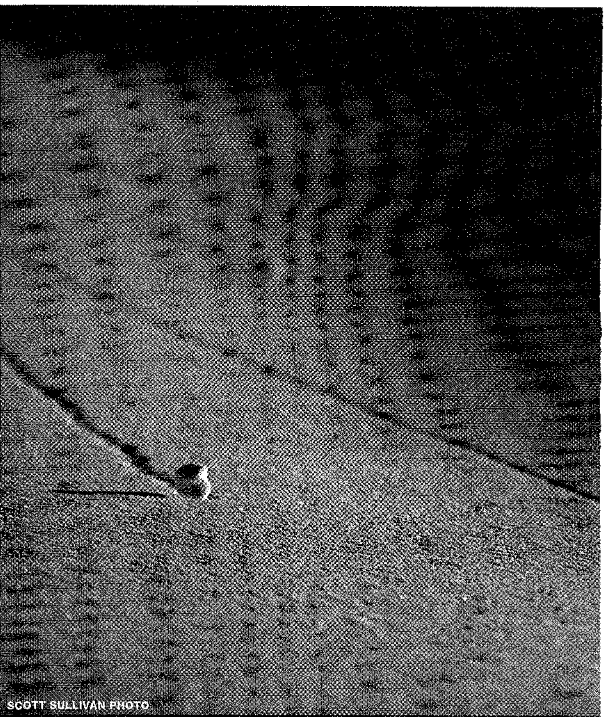
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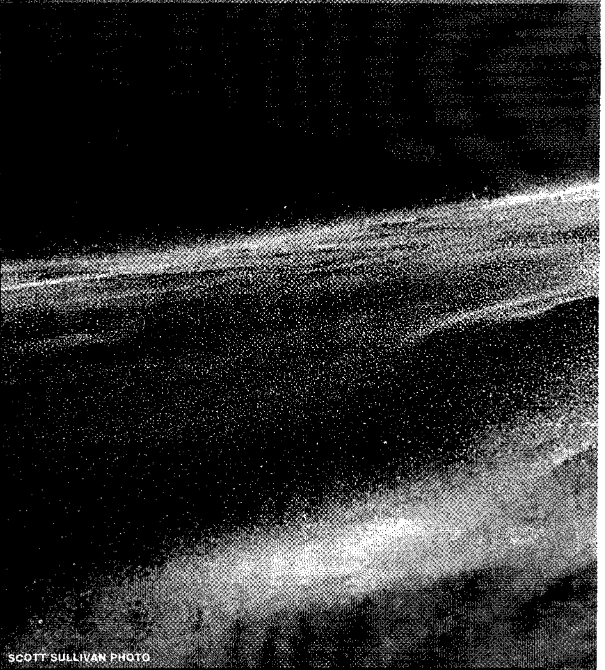
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New York has been overwhelmed by an extraordinary outpouring of compassion from people the world over. To express our thanks, the city's cultural organizations are offering you some of the best reasons ever to love New York. When you visit on weekends, now through the end of January, every cultural organization listed below is offering a valuable weekenders premium: discounts on admission, merchandise and more, making now a better time than ever to visit New York.

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212.977.7170 • www.folkartmuseum.org

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Holiday Lights at the Bronx Zoo
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Children's Museum of Manhattan
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Cooper-Hewitt, National Design Museum, *Smithsonian Institution*
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The Duke on 42nd St.
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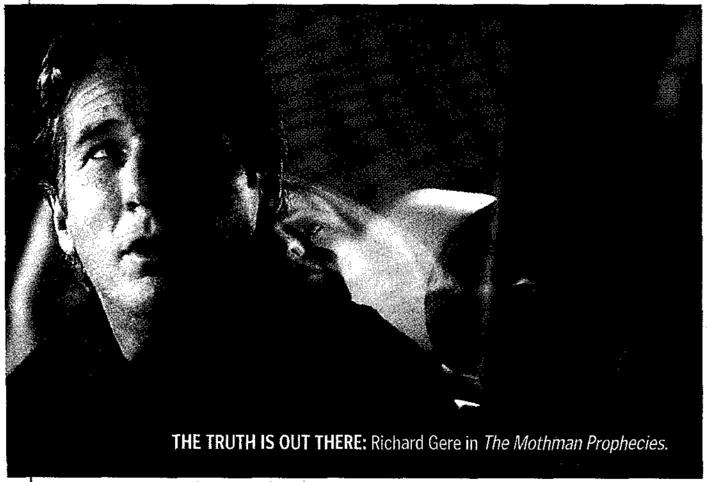
A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



THE TRUTH IS OUT THERE: Richard Gere in *The Mothman Prophecies.*

MOVIES

The Mothman Prophecies

Wait . . . Richard Gere stars, and the buzz is really *good*? Based, as they say, on a true story, this occult thriller features Gere as a journalist up to his ears in inexplicably weird occurrences linked to his wife's death in a car crash. **(Opens January 25; see listing, page 86.)**

RESTAURANTS

Craft Bar

Nobu has Nobu Next Door, Babbo has Lupa—and now Tom Colicchio's Craft has its own junior sibling for panini and other inexpensive fare. More than 30 wines at the bar, too. **(See page 101.)**

THEATER

Tartuffe

Molière's scathing satire, directed by Jeff Cohen, stars Gerald Anthony as a sanctimonious impostor siphoning money from a wealthy, credulous family. The ambitious adaptation, rewritten in rhyming couplets, co-stars the wonderful Crista Moore and Keith Reddin and reimagines the story as a screwball farce set in thirties Manhattan. **(Previews start January 12; see listing, page 94.)**

NIGHTLIFE

Tom Wopat: The Still of the Night

There's no knowing what to expect from a cabaret show starring Tom "*Dukes of Hazzard*" Wopat, although we're hoping for a tickle-the-ivories cover of the theme song ("Just two good ol' boys . . . "). On the other hand, his fine turn in *Annie Get Your Gun* suggests that he's more than ready for café society. **(Starts January 15; see listing, page 109.)**

BOOKS

Nigger

Written by Harvard Law School professor Randall Kennedy and subtitled *The Strange Career of a Troublesome Word,* this short volume chronicles the history of America's most loaded epithet, as well as the consequences for those who utter it. **(In bookstores now. $22; Pantheon.)**

ART

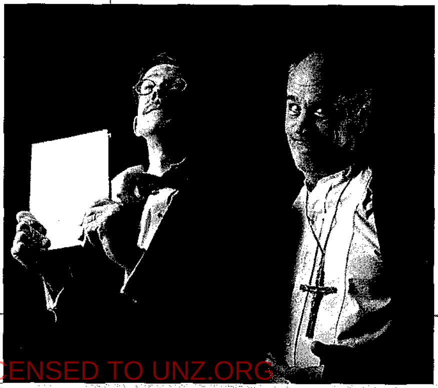
Outsider Art Fair

Celebrating its tenth year of discovering neglected artists working in unorthodox media, this year's fair features, among other peculiarities, sculptures made out of discarded leather scraps, and a Romanian-born painter obsessed with flying saucers. **(Begins January 24 at the Puck Building, Lafayette and Houston Streets; call 212-777-5218 for info.)**

CLASSICAL MUSIC

The New York Guitar Festival

That title demands a broad purview, and this six-day festival is looking to cover it all. Hosted by WNYC's John Schaefer, the marathon includes everything from traditional Chinese rhythms to avant-garde experimentation, along with some of the best jazz and classical pickers. **(Begins January 15; see page 107.)**



MOLIÈRE MEETS MANHATTAN: Gerald Anthony and Keith Reddin in *Tartuffe.*

TOP five

January DVD releases

Hibernation is not without its benefits, particularly for those of us who received DVD players for the holidays. Below, five ace reasons to stay out of the cold.

1. Fawlty Towers: The Complete Collection

Aside from collecting every episode of one of the funniest sitcoms ever, this three-disc set includes new interviews with John Cleese and Prunella Scales as well as—most coveted of all—fresh outtakes. **($59.98; available now.)**

2. Children of Paradise

If the recent *Godfather* boxed set wasn't enough to compel you to buy a DVD player, then next week's release of Marcel Carné's 1945 masterpiece should clinch it. Digital restoration has brought the French classic to new levels of romantic, heartbreaking clarity. **($39.98; available January 22.)**

3. Buffy the Vampire Slayer

The cult of Ms. Gellar has been waiting with bated breath for this release of the whole stellar first season, including "Welcome to the Hellmouth," in which the Buffster slays her very first vampire. **($39.98; available January 15.)**

4. Roots: 25th Anniversary Edition

The landmark TV film of Alex Haley's immense saga about the likes of Kunta Kinte and Kizzy turns 25 this year, and this immense DVD set includes the entire series, a *Remembering Roots* documentary, and a very helpful family tree. **($59.98; available January 15.)**

5. Mad Max: Special Edition

This release of the first, Australian-made tale in the post-apocalypse trilogy includes documentaries, the original trailer, and a *Mad Max* trivia game. No Tina Turner till part three, however. **($19.98; available now.)**

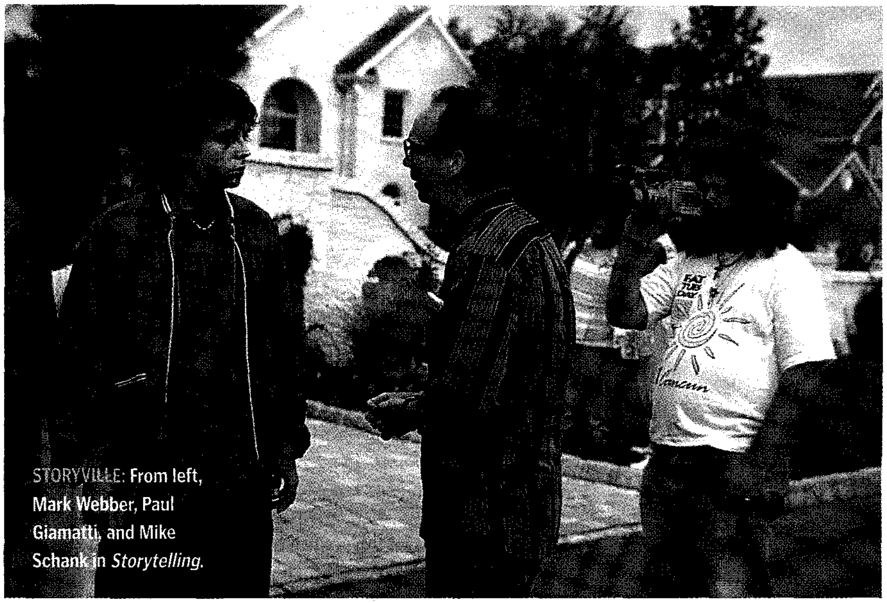
PHOTOGRAPHS: TOP, MELISSA MOSELEY/SMPSP; BOTTOM, KATE RAUDENBUSH.

MOVIES PETER RAINER

Chapter and Worse

Todd Solondz's *Storytelling* is twisted and outrageous but ultimately artificial; *What Time Is it There?* is *really* into bodily functions.

WITH ITS DISTURBINGLY affectless treatment of pederasty, Todd Solondz's *Happiness* provoked mainstream wrath and turned the director into the geekiest outlaw of the art-house set. In comparison, his new film, **Storytelling**, is much tamer. Its outrages seem manufactured for our delectation.


STORYVILLE: From left, Mark Webber, Paul Giamatti, and Mike Schank in *Storytelling.*

The first half of the film, titled "Fiction," takes place on a nondescript college campus in 1985, and opens with a coed, Vi (Selma Blair), having sex with her classmate boyfriend, Marcus (Leo Fitzpatrick), who has cerebral palsy. All is not well, however: Marcus accuses her afterward of losing interest in the kinkiness. "You've become kind," he laments. Fitzpatrick, who appeared in Larry Clark's *Kids* and *Another Day in Paradise,* gives Marcus a woebegone avidity. When he reads a maudlin short story about his condition to his writing class, his stone-faced teacher, Mr. Scott (Robert Wisdom), a celebrated African-American novelist, slams it mercilessly and sets Marcus off on a crying jag. Solondz has a legitimate comic point to make in this classroom scene about the absurdities of political correctness, as Marcus's fellow students, including Vi, grope for reasons to praise his story by associating it with the work of other writers with infirmities—such as the psoriatic John Updike. But this is not a particularly fresh or trenchant piece of dark humor, and neither is what follows, when the starry-eyed Vi, lured back to Mr. Scott's apartment for a tryst, gets more than she bargained for.

Her sexual brutalization, in which her teacher makes her scream out obscene racial epithets, is practically presented as a thesis: Mr. Scott is acting out Vi's debased fantasy of submitting to a dehumanized sex machine while he acts out his own revenge fantasies against white society. Or maybe this is a student-teacher S&M thing and race is secondary. Or maybe Solondz just wanted to spray venom. (The sex itself is blocked out in order to get the movie an R rating.) It's all open to interpretation, I suppose, and yet Solondz is asking us to extract "meaning" from the incident. When Vi turns her experience into a short story in which she's made to feel like the teacher's whore, the derisive class deems it too stereotypical to be real. Vi's response—she says it's clichéd but it happened—is countered by Mr. Scott's pensée: "Once you start writing, it all becomes fiction." Solondz wants us to know that there is no such thing as the truth, and yet, as is clear from the deliberateness of his agenda, he would also have us believe that what we're watching has philosophical import. In the end, what he offers isn't very different from an exploitation movie, plus an arty overlay. Solondz is turned on by shocking subject matter but then feels the need to justify his appetites by intellectualizing everything. He's a tease.

Storytelling
Directed by Todd Solondz; starring Selma Blair, Paul Giamatti, and Mark Webber.

What Time Is It There?
Directed by Tsai Ming-Liang; starring Lee Kang-Sheng and Chen Shiang-Chyi.

The Billy Rose Tribute to Anna Magnani
Through January 31 at MOMA.
See Movies listings *for details.*

The second half of *Storytelling,* titled "Non-Fiction," is somewhat better because its characters aren't quite so diagrammatically drawn. Paul Giamatti plays Toby Oxman, a schleppy documentary director making a movie about a screwed-up high-school senior, Scooby Livingston (Mark Webber), who wants to forgo college and become a talk-show host like his hero, Conan O'Brien. Scooby's family (John Goodman, Julie Hagerty, Noah Fleiss, Jonathan Osser) is nouveau riche Jewish, and much is tiresomely made of how they patronize their live-in maid, Consuelo, played by the marvelous Lupe Ontiveros. (Again, we're supposed to think, *It's clichéd but it happens.*) There's also a dinner-table sequence in which Scooby's mother lays claim to a family history of Holocaust survivorship that is dubious at best. Solondz is onto something here—Holocaust-survivor chic—but he backs away. What for him is a punch line would be the starting point for a truly fear-

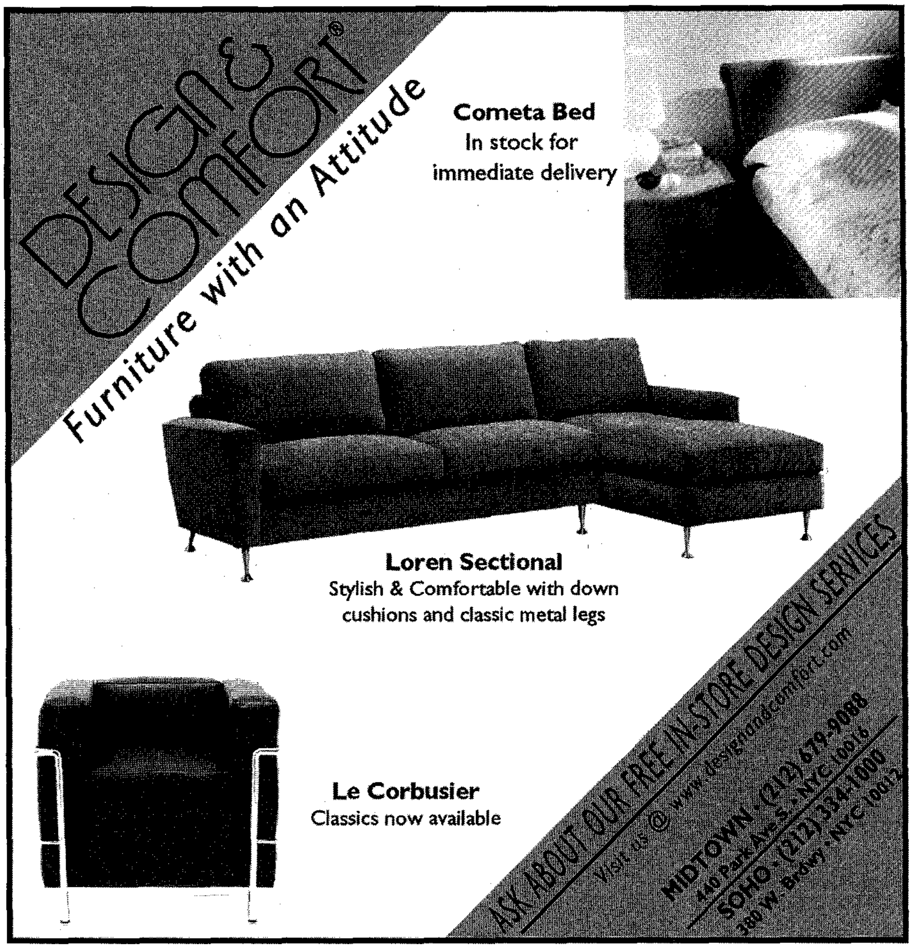
PHOTOGRAPH BY JOHN CLIFFORD.

less dark satirist. In any case, Solondz is after bigger game: He wants us to see Toby's documentary as yet another example of how movies debase reality. In exploiting Scooby's life, Toby redeems himself by humiliating others. But this deepthink about the intrusiveness of art isn't particularly heartfelt or confessional—or convincing. It's just another of Solondz's tony ornaments. Albert Brooks did this art-reality thing a lot better years ago in *Real Life,* his takeoff on PBS's *An American Family,* and was sidesplitting besides. Filmmakers without a lot on their minds often get entranced by the "meaning" of what they're doing. The smarter ones just do it.

What Time Is It There? IS ABOUT A WATCH dealer (Lee Kang-Sheng) who becomes enamored of a Paris-bound female customer (Chen Shiang-Chyi) and goes about turning all the clocks in Taipei to Paris time. The Malaysian-born Taiwanese director Tsai Ming-Liang has such a carefully calibrated visual sense that you get the feeling his static compositions would collapse if his camera moved even a millimeter out of place. He also has an almost pointillist sense of sound: The muted gurgle of a fish tank or the soft whoosh of a man urinating into a plastic bag has the enhanced soothingness of a mood tape. In addition to the urination motif, Tsai also works into his film an extended scene of female masturbation and other off-color sundries: The contrast between Tsai's effete stylistics and his often blatant subject matter is, at best, deliberately, subtly comic. Most often, however, *What Time Is It There?* is an art piece in which everything seems to be a metaphor for something else, and as pleasing as it is to watch, it's too pretentious by half. Tsai has been praised for reviving the swank alienation effects of the Antonioni era, but must we feel so nostalgic?

IF MY BACK WERE TO THE WALL AND I WERE forced to name the greatest actress in screen history, I'd have to go with **Anna Magnani**, who is being honored by MOMA with a fourteen-film retrospective through January 31. When Jean Renoir, who directed her in the sublime *Golden Coach,* called her the "complete animal . . . an animal created completely for the stage and screen," he was responding to her carnal expressiveness, her genius for embodying every emotion. There isn't a film in this series I wouldn't recommend, but pay particular attention to *Bellissima, The Miracle,* and *The Human Voice.* ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.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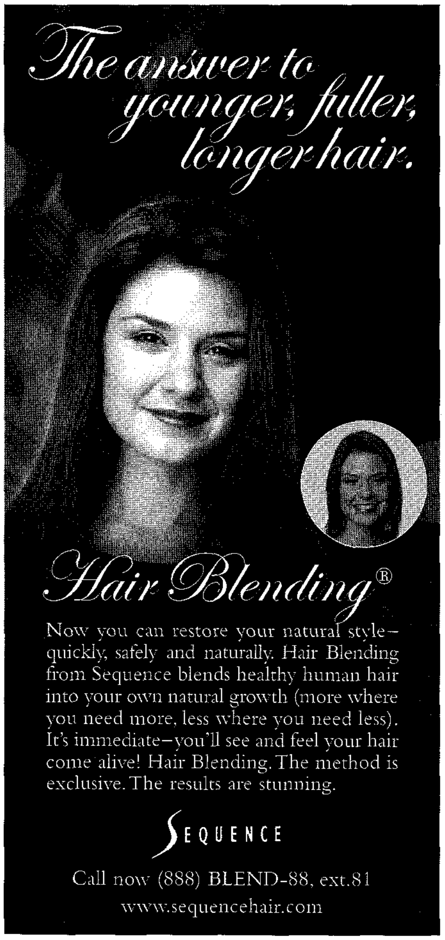
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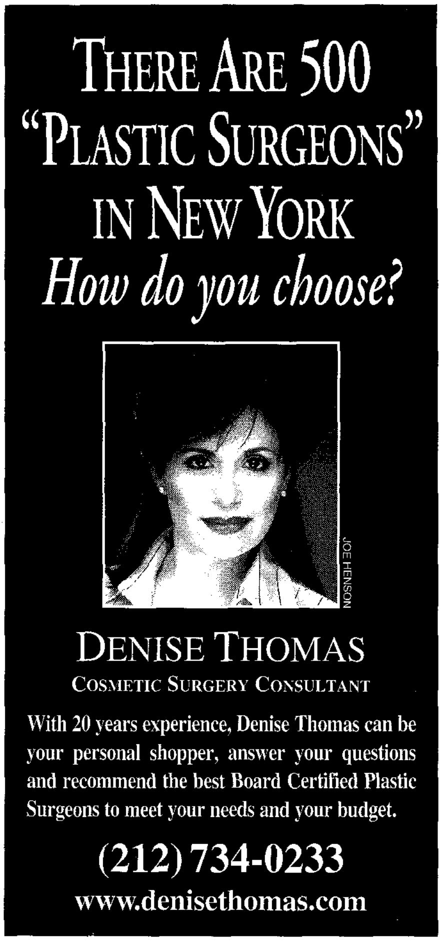
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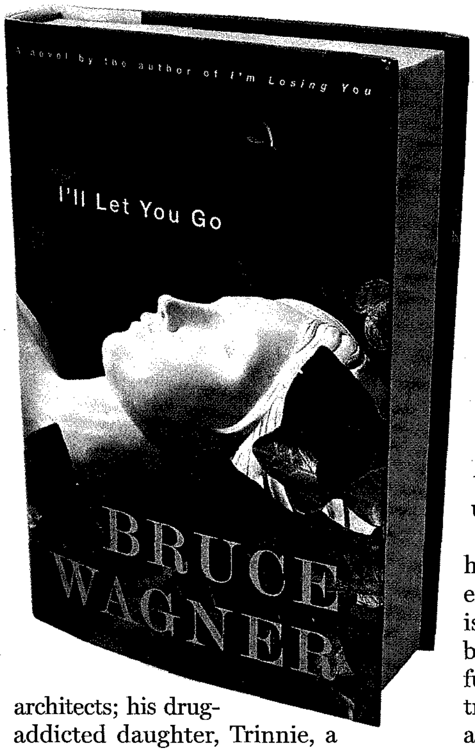
BOOKS DANIEL MENDELSOHN

Touching Tones

Bruce Wagner is the most compelling Hollywood satirist this side of Nathanael West. But *I'll Let You Go* is a sweeter take; call this one Dickens with telephones.

THERE'S A PARANOID-SCHIZOphrenic street person in Bruce Wagner's new novel who wanders the streets of Los Angeles under the impression that the year is "1840 or '60 or '80." By the time you're through with **I'll Let You Go**, you're likely to be suffering under the same delusion. High Victorian isn't Wagner's thing, of course; his TV series *Wild Palms*, and his first two novels, *Force Majeure* and *I'm Losing You*, are witheringly funny satires in the Nathanael West mode. But literate hipsters who are expecting up-to-the-minute inside jokes are in for a surprise.

Yes, the new novel is set in L.A. And yes, it likes to take swipes at the more la-la aspects of La-La Land. But *I'll Let You Go* is essentially a Victorian novel. It's a vast Christmas fruitcake of a fiction that comes complete with crotchety zillionaires with hearts of gold and abandoned brides and angelic poor people and clankingly contrived reunions and, most of all, an intrusive but amusing narrator who apologizes for the "admittedly shopworn" plot twists and never forgets to remind you just who's in charge of this glittering puppet show. Wagner's pastiche of Victorian clichés is brilliant, inventive, and entertaining—a welcome shift from straight satire. Yet for all the Dickensian detail and girth, there's something hollow at the core—something more L.A. than London.



I'll Let You Go
By Bruce Wagner
Villard; 552 pages; $25.95.

Like Dickens, Wagner is both a social novelist and a sentimentalist: He likes to shock you by juxtaposing the haunts of the very rich and the very poor, and then comfort you by showing that those worlds were secretly connected all along. *I'll Let You Go* entwines with gleeful wizardry the endearing, eccentric Trotter clan, billionaires of Bel-Air, with a coterie of endearing, eccentric homeless people. The Trotters include a patriarch who's endlessly commissioning designs for a tomb from the world's leading architects; his drug-addicted daughter, Trinnie, a landscape artist abandoned on her wedding night; her son, Toulouse, our 12-year-old hero, searching for his runaway father; Tull's cousin Edward, who suffers, à la Tiny Tim, from a disfiguring disease that can't diminish his unmistakably Christlike goodness; and Edward's mother, Joyce, who between Botox treatments provides decent burials for Dumpster babies.

Wagner's poor may be even more colorful: There's Will'm, the homeless, harmless schizophrenic giant who thinks he's the nineteenth-century English designer and poet William Morris (get it?) and works, occasionally, for a kindly French pâtissier; his beautiful biracial ward, Amaryllis Kornfeld, an authority on saints; his deaf friend Jane, who abandons her baby—where else?—in a Dumpster; and so on, through nearly 600 giddy pages.

Even as the contrasts between the two worlds caress your sense of social outrage, the labyrinthine plot delights, for it goes without saying that all of the characters will turn out to be connected. Wagner's ingeniousness with plot is matched by his cleverness with the recherché literary conceits—little touches that you can't help admiring, like statues in a boxwood maze, even as you hurry past. Trinnie's professional obsession with mazes and labyrinths, for instance, can be taken as a sly meta-comment on the nature of fiction itself: Both, after all, are entertainingly confusing constructs that you get lost in without suffering lasting harm. And a recurrent leitmotif of pomegranates reminds you of the myth of Persephone. Of redemptions, that is—if only partial ones—from dark underworlds.

And yet the redemption, the happiness here, feels a bit Teflon. The sentimental emphasis on cosmic and human goodness isn't nearly as persuasive as the earlier books' cynical astuteness about people's fundamental badness. The happily contrived ending—something you might find at the center of the narrative maze—is there not because the author believes in it but because that's what pseudo-Dickensian pastiche requires. "What fun it was being a writer!" one of Wagner's characters exclaims here; it's clear that the author is having a lot of fun, too. As is the reader. But a novel this dense should provide more than fun—here the journey you make is far more important than the destination you reach. Perhaps that's Wagner's allure: He cons people into confusing entertainment with edification. Which is, of course, the most Hollywood move of all. However amusing its ironic stance toward the culture it glitteringly mocks, the real irony of this peacock of a book is that it's the ultimate Los Angeles product: a rip-roaring, special-effects-filled ride. It's hard to let go of while you're enjoying it, and just as hard to hold on to once you've finished. ■

Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

PHOTOGRAPH BY LIZ STEGER.

JOSEPH GIOVANNINI

Acing the Deuce

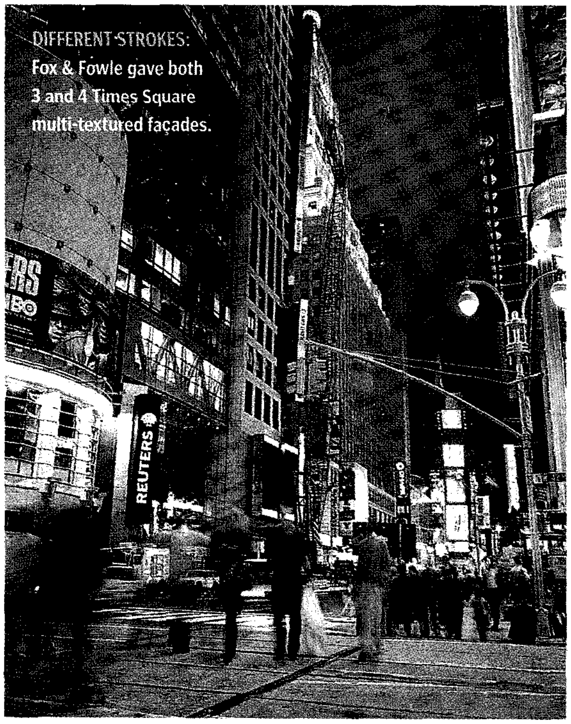
Fox & Fowle transformed 42nd Street by defying convention with exuberant Times Square towers for Condé Nast and Reuters; visionary architect Lebbeus Woods finally gets his due.

MULTIPLE PERSONALITY IN a building is not a disorder but a quality, especially when it comes to Times Square, where, as they say, worlds cross, and the scissoring avenues cut open the street grid, releasing geysers of urban energy. Erupting with people, signs, cabs, hotels, theaters, restaurants, offices, subways, and buses, Times Square resists fusing into a single, settled form and identity. Chaos is glory. But how does an architect take that state of perpetual disequilibrium and turn it into a building? What kind of high-rise really fits in this anti-classical context?

Several years ago, New York architects Fox & Fowle offered the first credible reinterpretation of Times Square: the Condé Nast tower at **4 Times Square.** Channeling the multiple personality of Times Square, the architects broke down the massive 1.6 million–square–foot tube, layering together a composite building of many parts that perform different roles in different directions. Along Broadway, the kinetic signage spells entertainment, but around the corner, on 42nd Street, the dressed stone means business. The top of the building, with a high-tech radio spire, salutes its neighbor, the Empire State Building, while the base caters to pedestrians. Fragmenting the box so that the building isn't a solid cornerstone but an indeterminate mass dissolving in its own reflections, the architects surf and retransmit Times Square's energy. Developed by the eco-friendly Durst Organization, one of the rare architectural patrons working at this commercial scale, this hyperurban location has been turned by the architects into an ecologically responsible environment whose air quality inside rivals rural Vermont's.

Fox & Fowle
Architects of 4 Times Square and 3 Times Square.

Lebbeus Woods
Solo exhibition at the Cooper Union.


DIFFERENT STROKES: Fox & Fowle gave both 3 and 4 Times Square multi-textured façades.

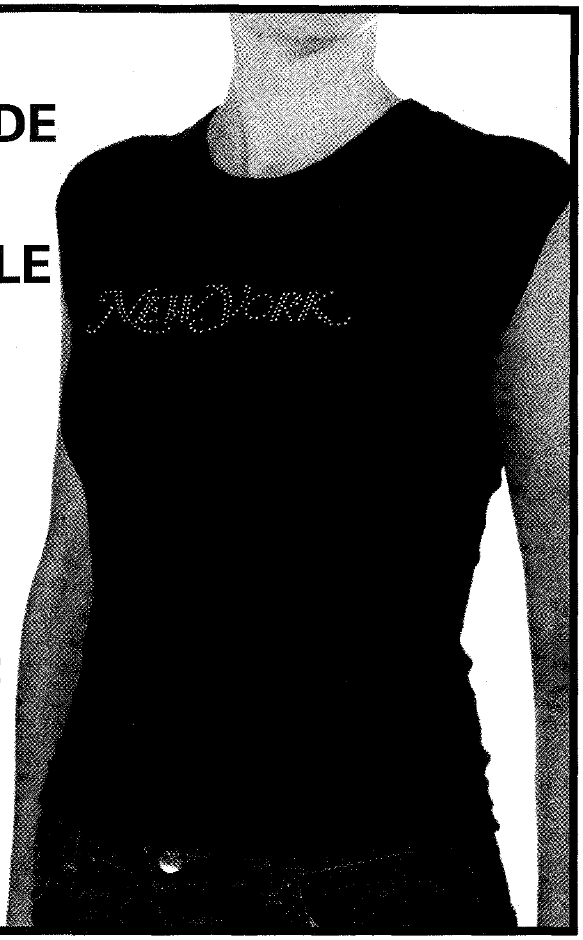
The architects have followed up their Condé Nast success on the opposite corner at **3 Times Square** with the new Reuters Building, where, by an informal count, there are some six or seven buildings rolled up in a single tower, all with different façades that blend into, and add to, the diversity of Times Square. With a two-story granite-faced store, a neon marquee pointing out the subway entrance, a drumlike structure with terra-cotta columns turning the corner, and a curved glass wall sailing high between gridded façades, the 850,000-square-foot building changes top to bottom, side to side, front to back.

In the upper reaches, the sail rounds the front Seventh Avenue façade, opening up Times Square to 42nd Street, borrowing needed space and featuring the dynamically splayed corner of the next high-rise going up across the street. Inside, the curved façade fans the upper floors toward the southern views, and interior architects Swanke Hayden Connell draw the signature curve back into office layouts. Edwin Schlossberg has mounted huge LED signs on the northeast corner of the building and inside the monumental lobby, and information flows past the door into the building.

The building fits seamlessly here because Fox & Fowle has opened the normally closed skyscraper form to a part of the city that's already layered in short and tall, new and old buildings. The Reuters Building does not strive to be a perfect whole but is a fuzzy, indeterminate figure that blends into a context from which it takes its cues. The concept is best understood from the Port Authority Building at Eighth Avenue and 42nd Street, where, in a kind of spatial collapse, the Reuters and Condé Nast buildings merge into a single composite of some twenty apparent buildings, as in a Renaissance *veduta*—those scenes once imagined by architects clustering disparate buildings into the same view.

Manhattan has many twinned buildings on opposite corners that perform as uptown-downtown gateways, but Reuters and Condé Nast here act as fraternal rather than identical twins. The idea of a building collaged from many parts may not be original to this project, but it is original and appropriate within Times Square. Developed by Reuters and the Rudin Company, the Reuters Building does not pander, like the entertainment architecture down 42nd; it does not patronize the area, like the mansarded buildings Philip Johnson proposed for the same sites in the eighties; and it does not hide behind a mask of signs. At night, the lighted windows may reveal that the building is basically a generic tower wrapped around an elevator core, but by day the commotion

PHOTOGRAPH BY SEAN HEMMERLE.



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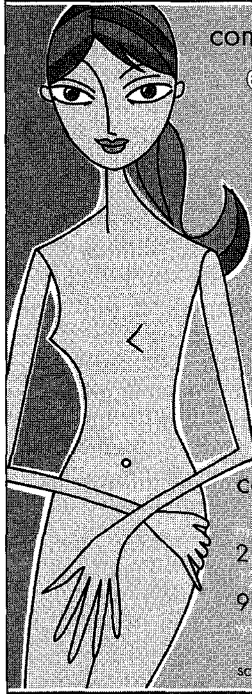

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and movement of this omnidirectional building sustain the tumultuous urban performance along the street. The design is not a one-liner but rather deft architecture that shows seismographic sensitivity to its dynamic context. Reuters is doing a riotous break dance with the city.

CULTURAL POLITICS IN NEW YORK CAN BE rough on talented architects. Our resident visionary, **Lebbeus Woods**, has long been the victim of a strange institutional silence. His haunting utopian and dystopian visions of cities have earned him cult status around the world (even though the visions are unbuilt), but no major institution here has ever mounted a one-man exhibition of his work. A current show, "The Storm," redresses the slight and transforms a heretofore in-house secret, the Cooper Union's Arthur A. Houghton Jr. Gallery, into a daring institution at a time when major Manhattan venues have produced only self-canceling group shows or safe architectural retreads about dead masters.

The corridors leading up to the main exhibit on the architecture school's second floor are lined with samplings from his distinguished career. He has regularly conceived rambling high-tech–biotech structures steeped in a fearful asymmetry—Jules Vernesian worlds updated to the twenty-first century that drift in the air or escape from war-ravaged structures. His brilliant drafting technique matches the vision and, in a way, produces it: He thinks with his fingers. The show's main event, an installation, spins into real space a thesis *about* space. An abstract mural depicting relatively controlled geometrics shoots off wires that are held together, and apart, by red batons, like a jet stream of visible forces that encounters a second vector of wires emanating from a vortex drawn on an adjacent wall. The two forces hit and scatter mid-gallery into a dense field of lines and batons that flow toward a third wall, where the three-dimensional construction collapses back into a final mural with abstract shapes exponentially more complex and disturbed than the originals. The sum of Woods's vision is a critique of buildings based on the Euclidean verities (which is to say nearly all buildings). This is a line drawing that presents the calculus of change in a constantly shifting space. Woods proposes architecture conceived outside the geometric box and makes the idea here poetically elegant, physical, and real. ■

Joseph Giovannini's reviews can be read at nymetro.com/archive/giovannini.

IN BRIEF

Theater | John Simon

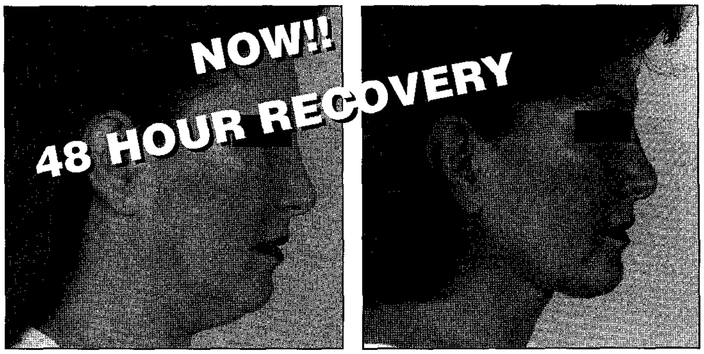
Donna McKechnie at Arci's Place. Barbara Cook at the Beaumont.

THE SAD THING ABOUT GIFTED MUSICAL-comedy performers is the dearth of opportunities in that imperiled medium. This forces them into solo evenings that have their appeal despite a subsidiary quality not unlike halftime at a football game. Still, catching in rapid succession **Donna McKechnie** singing (and dancing bravely on a postage-stamp stage) at tiny Arci's Place, and **Barbara Cook** singing and filling the vast space of the Vivian Beaumont, offered serial delights to nurture in grateful remembrance.

McKechnie calls her solo show *My Musical Comedy Life* and gave us a rapid survey of numbers she created or inherited over a career that began very early and has already lasted some 40 years, encompassing Loesser, Bacharach, Arlen, Herman, Gershwin, Coleman, Sondheim, and, of course, *A Chorus Line*. As a belter and dancer, she does best with up-tempo songs that cater to the kinetic and exuberant, but there is also that wide-eyed hopefulness of hers lighting up a melancholy number such as Cy Coleman's "Where Am I Going?" She exudes an inexhaustible youthfulness and perkiness that gladden the heart as much as the eye and ear, and her pianist, Dick Gallagher, shares her gusto.

Cook, on the other hand, despite her early career in musicals, seems to be a—no, *the*—chanteuse born and bred. Her renditions go deep into her core as much as out into the auditorium: She lives through them and for them alike. Now well into her seventies, she has lost very little except a few high notes, and gained much in variety, penetration, and poignancy. She may no longer "glitter and be gay," but she can still make "Ice Cream" sound irresistibly yummy. Her show, *Mostly Sondheim*—comprising songs Sondheim wrote or, according to his own admission, wishes he had written—is finely judged and constructed; her extraordinarily sensitive pianist, Wally Harper, must have had a third hand in its creation.

To be sure, for someone like me, who prefers his singers in the Elizabeth Futral–Angelika Kirchschlager mold, Barbara Cook's girth might be a problem, as it was next door at the Met with Deborah Voigt in *Die Frau ohne Schatten*. But not so; partly because Cook is not impersonating a spirit empress, partly because of her wittily pointed patter between songs, and mostly because art like hers transcends the trammels of the flesh. ■



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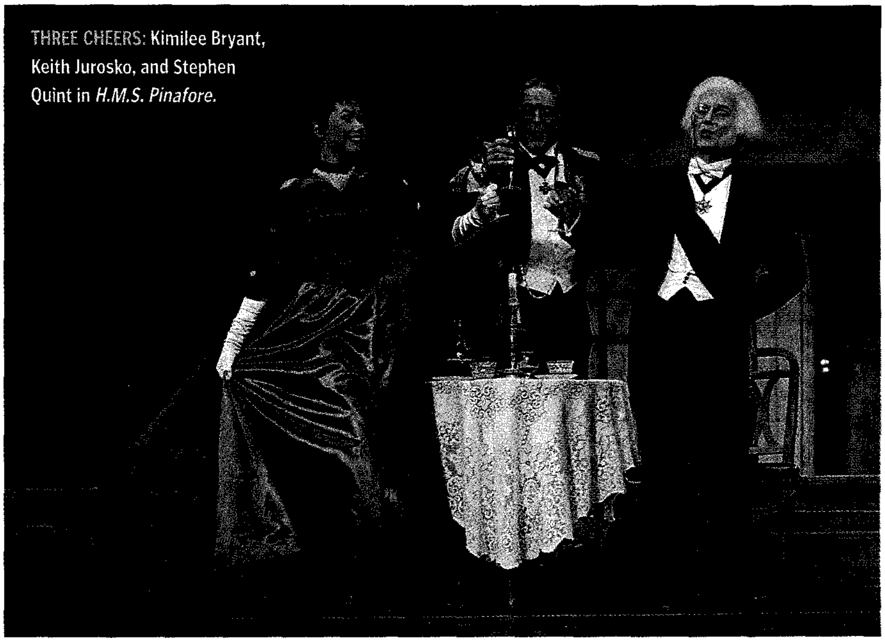
PETER G. DAVIS

Smooth Sailing

The New York Gilbert & Sullivan Players keep trusty old *H.M.S. Pinafore* in tip-top shape; Rachmaninoff Revisited returns with three rarities.

BASKING IN THE UNACCUSTOMED luster of an elegantly appointed theater, the New York Gilbert & Sullivan Players are in the midst of their annual January season, this time at City Center, a big change from their modest but comfy home of the past 22 years, Symphony Space on the Upper West Side, which is now under renovation. Perhaps to ease itself into new surroundings, the troupe has this year chosen to present the three most popular works of the canon: **H.M.S. Pinafore**, *The Pirates of Penzance*, and, coming up this weekend, *The Mikado*. That seems to be just fine with the city's G&S aficionados, who turned out in force for the opening-night performance of *Pinafore*.



THREE CHEERS: Kimilee Bryant, Keith Jurosko, and Stephen Quint in *H.M.S. Pinafore*.

Needless to say, all the usual NYGASP virtues were on display: respect for the work's traditions and the creators' original intentions, along with generous amounts of contemporary invention, energy, and flair. Of course, there are some benighted folk who remain allergic to the timeless satire and musical fizz of the Gilbert and Sullivan operettas however they are served up, and for them I can feel only sorrow and pity. What astonishes me each year is how fresh and vital NYGASP's approach remains, no doubt thanks to the skill and unquenchable enthusiasm of Albert Bergeret, the chief conductor and stage director of the company since its founding in 1974.

Two NYGASP veterans were welcome passengers aboard this *Pinafore*. Stephen Quint as Sir Joseph Porter is the ideal G&S patter-song comedian: elfin, waspish, agile, and blessed with a pleasantly lean-textured voice that articulates notes and words with absolute clarity. His baritone foil as Captain Corcoran, Keith Jurosko, also gives the music full value while portraying this befuddled man with deliciously understated comic style and elegance. Easy to hear and lovely to look at, Kimilee Bryant and Michael Scott Harris made an attractive pair of vacuous young lovers, while Philip Reilly (Dick Deadeye) and Angela Smith (Buttercup) played the heavies with a nice light touch. A trip to *The Mikado* is recommended, especially for traditionalists who greeted the City Opera's recent loony updated production with modified rapture.

H.M.S. Pinafore
New York Gilbert & Sullivan Players, conducted by Albert Bergeret.

Rachmaninoff Revisited
London Philharmonia, conducted by Vladimir Ashkenazy, at Avery Fisher Hall.

EVEN LINCOLN CENTER IS NOT quite sure how the final installment of its **Rachmaninoff Revisited** project was miraculously rescheduled this month in toto after being disrupted by the tragic events of last September. Important musicians are generally booked up years in advance, and orchestras do not ordinarily cross the Atlantic on a moment's notice, but here was London's Philharmonia conducted by Vladimir Ashkenazy in Avery Fisher Hall as originally planned to give fresh perspectives on eight major Rachmaninoff works, some familiar and others virtually unknown.

Indeed, the first program offered three rarities that most listeners were probably visiting for the first time. The Fourth Piano Concerto is seldom heard, partly because it lacks one of those great audience-pleasing hit tunes so associated with Rachmaninoff's three previous concertos. Even when the composer revised the score after a less than ecstatic reception in 1927, it found few champions, and the original version, which Alexander Ghindin played at this concert, only reconfirms the impression of a confused piece that never quite knows what it wants to say.

As for *The Bells* and *Three Russian Songs*, those two choral scores are genuine masterpieces that would surely impress even the most rabid Rachmaninoff detractor. Both tap deeply into this composer's national roots, which remained vital despite years of residence in America. Beyond that, they also show his undiminished creative skill—and sheer originality—in ways that can still astonish us. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

PHOTOGRAPH BY JULIE LEMBERGER.

IN BRIEF

Television | John Leonard

• **First Monday** (JANUARY 15 AND 18; 9 TO 10 P.M.; CBS), a new Supreme Court dramatic series from the executive producer of *JAG*, may not be quite as snap-crackle-and-pop as *The West Wing*, but it's just as determined to push all the hot buttons. Imagine a brand-new associate justice, Joe Mantegna, having to decide on Tuesday whether to stay the execution of a juvenile before facing up on Friday to a parental-consent abortion case. The all-pro cast includes James Garner as the conservative chief justice, Charles Durning and Gail Strickland as opinionated colleagues. Besides wit, there is actually some wisdom in what looks like a winner.

• **The Good War and Those Who Refused to Fight It** (January 15; 10 to 11 P.M.; Channel 13) talks to and thinks about conscientious objectors (among them the actor Lew Ayres) who chose either prison or alternative service (medics, fire jumpers, experimental guinea pigs) over combat in World War II.

• **Babylon 5: The Legend of the Rangers** (January 19; 9 to 11 P.M.; Sci-Fi) is more twenty-third-century space opera from Wagnerian executive producers J. Michael Straczynski and Douglas Netter. The Interstellar Alliance is saved from a menace called the Hand by a multiculti Praetorian guard led by a handsome captain whose name just happens to be Martel. You'll recall that Charles Martel defeated the Saracen invaders at Poitiers in 732 A.D.

• **Vietnam's Unseen War: Pictures From the Other Side** (January 20; 8 to 9 P.M.; MSNBC) sends combat photographer Tim Page back to Indochina to talk to North Vietnamese photojournalists whose pictures of "the American war" tell the same story from a radically different perspective.

• **The President's Man: A Line in the Sand** (January 20; 9 to 11 P.M.; CBS) sends Chuck Norris and his supersecret martial-arty buddies to Afghanistan, where they effortlessly locate, abduct, and kick-box a big-shot bin Laden–like terrorist in time to save Dallas from getting nuked. The cinematic equivalent of trash talk.

• **The Murder of Stephen Lawrence** (January 21; 9 to 11 P.M.; Channel 13)—about the murder of a Jamaican teenage boy by neo-Nazi thugs in London in 1993, the incompetent police investigation, and the subsequent cover-up—is an interesting departure for *Masterpiece Theatre*. ■

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MANEKER *Continued from page 49*

reading and nose for talent led in 1970 to a job at Simon & Schuster, which led to a bigger position running S&S's mass-market imprint, Pocket Books. But her professional life really went into high gear in 1976, when she was hired to be the editor-in-chief of Putnam, which had just been bought by MCA/Universal the year before.

"She essentially built it from scratch, because it had a negative image," former Simon & Schuster CEO Dick Snyder says of Grann's decision to move. At the time, Putnam was publishing a massive list of 250 hardcover titles but bringing in only $10 million in revenue. "When Phyllis started," Snyder says, "it was almost worse than zero in dollars."

What happened over the next twenty years transformed Grann, the company, and, in many ways, the entire industry. Stanley Newman, the MCA executive who hired her, had worked out a financial strategy for making Putnam profitable. Newman's emphasis was on fewer, larger authors who could be published in hardcover and paperback by a coordinated team. "Stan's idea," Grann says, "was to have two separate entities totally dependent on each other."

Newman introduced Grann to Rena Wolner, who took on the paperback duties. "Then he said, 'You ladies had better get along,' " Grann recalls, " 'otherwise you're both fired.' "

By 1984, they were still working together, and Putnam had grown into a $100 million operation, with Grann in charge of the combined company.

"There was nobody with a mind like hers," Snyder says of Grann's innovations. "In those days, they used to spread their authors out: *Hey, we'll come out every three years*. Phyllis was really the first to prove that an author was like a brand—you could come out every year. That, in itself, was a revolution."

"You've left a huge thing out of the story—Luck!" Grann says suddenly. After all, the mid-eighties saw a sudden shift in retailing patterns. The growth of chains and price clubs selling books at 40 to 50 percent off created a new mass market for hardcover books. "No one knew you would have heavily discounted books," Newman says. "It just turned out that our model fit into that sort of retailing very well."

Then Bantam books signaled a sea change by publishing *Iacocca*. "Everyone was taken by surprise by the Iacocca book," says David Shanks of the auto executive's 1984 memoir, "which was the first one to break out in hardcover because of discounting. Phyllis was just the first to move on that."

Grann began to see that a house like Putnam could be built around a limited number of high-performance books like Tom Clancy's second novel, *Red Storm Rising*, which sold nearly a million copies in 1986. "We just caught the wave," Wolner says. From 1983 to 1993, with no increase in the number of titles, sales rose from $100 million to $220 million.

By 1987, Grann had become close to Universal's legendary heads, Lew Wasserman and Sidney Scheinberg. They grew to trust her conservative financial approach. "Sid and Lew came to me and said, 'We need a new CEO—and you're it,' " she says. "I said fine, but you'd better find me a good CFO."

Whatever lack of confidence she had in her financial skills soon faded. "I knew Phyllis years ago, when she didn't know how to read a balance sheet," recalls Garbus. "Now she's terrific at it."

The surprising thing about Grann's own unexpected rise from talented editor to corporate chieftain is that it happened without the usual work-family tensions. Despite a two-hour-plus round-trip commute to Connecticut each day, Grann managed to remain fully present at both home and office. "I only really appreciate now, as I work to maintain a family life of my own, the energy it took," says her son David. "You never had a sense that work took precedence over family. It was only later that I understood her level of devotion to her job."

By the mid-nineties, Putnam had grown beyond anyone's initial dreams, but it could not keep pace with the industry trend toward conglomeration. "These companies grew and grew and grew," Garbus says. "And then they claimed it was a bad business."

At the same time, the entertainment industry was also in turmoil. MCA was bought by Matsushita, who in turn sold Universal to Seagram, which had little interest in publishing. Grann appealed to Seagram's Edgar Bronfman Jr., who gave her a year to find a buyer for Putnam. She picked up the phone and called Garbus, who eventually made the match with Penguin.

"For Penguin, it was a remarkable transformation," Garbus says. In the fall of 2001, Penguin Putnam had become that rare thing, an integrated, articulated, and high-functioning corporation. Then, suddenly, Grann resigned. "I was absolutely stunned," says Stacy Creamer, who had grown up from being Grann's assistant to being one of her most trusted editors. She decamped to Doubleday shortly after.

There was, it turns out, a long-festering tension between Grann and her own corporate master, Pearson CEO Marjorie Scardino. "They're two queens," says a person familiar with both women, "and you can only have one queen in the kingdom."

"DK was clearly the breaking point," Gottlieb says, referring to Penguin's recent acquisition of innovative illustrated publisher Dorling Kindersley, rescuing it from bankruptcy. Engineered in England, the deal was a priority for Scardino but anathema to Grann. Though she won't confirm that Dorling Kindersley caused the mischief, she will say that "for the first time in 40 years, I had serious business differences with management."

"She obviously didn't want it," Gottlieb says, "and didn't want to be stuck with the results."

"YOU WON'T BE ABLE TO TALK about my effect on this company for at least a year," Grann says, sitting on a gray leather couch in her empty new office in Random House's Times Square tower. The expensive but still institutional furniture is all pushed out against the walls, save for a small round table dead center in the room. Letting her eye wander toward a large bouquet of salmon-colored roses interspersed with baby's breath, a gift from Olson, that dominates the room, she stops herself. "No, more like eighteen months."

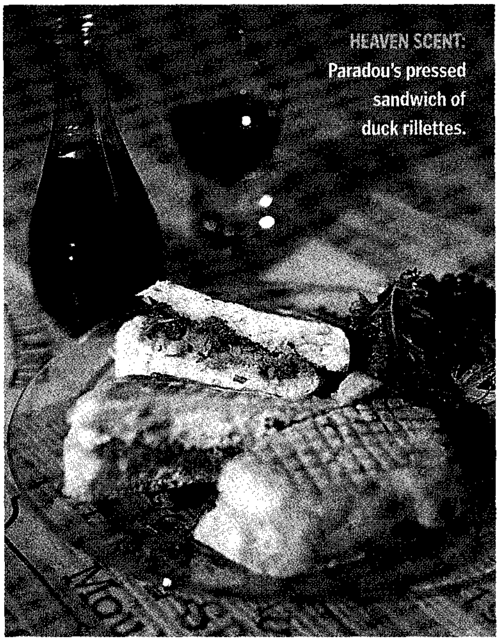
All around her in the publishing world, people were talking about the rolling waves of layoffs and job reorganizations at Crown, Knopf, and the Random House imprint. These moves come hard on the heels of the company's new fiscal year, which began just after Olson's conspicuous efforts to get the belt-tightening message out. "We will be challenged to meet our corporate performance targets," he said in his year-end message to the troops before mentioning plans to "take a fresh, hard look at improving every aspect of the way we conduct our business."

"It's very hard to run a company like Random House," Dick Snyder says offhandedly. "You're just a bigger and bigger player, and you're forced to go to market every day because you have to feed that machine. You know that show *Little Shop of Horrors*? That plant, that's you're infrastructure: *'Feed me.'* "

Naturally, even her friends assume that Grann's well-honed sense of what is essential—and what is not—will come into play. "She's got a great job," Stanley Newman observes. "Peter Olson will ask her opinion about how to reorganize that company. But it will be his decision. She won't execute it. There are a lot of talented people at Random House who haven't been told no for a long time." ■

Heaven's Plate

Paradou, a snack-packed new wine bar in the meatpacking district, is a little bit of Provençal paradise right in Hell's backyard.



HEAVEN SCENT: Paradou's pressed sandwich of duck rillettes.

PATRICIA WELLS WOULD FEEL right at home at **Paradou**, the wine bar and café that materialized opposite Pastis two months ago. Wells—restaurant critic, cookbook author, and Francophile of the first order—has written often and fondly of its namesake, Le Bistro du Paradou, the *table d'hôte* restaurant located in the bucolic village of Le Paradou, Provence, a spot so charmed and charming (the word means "paradise" in the Provençal dialect) that it inspired self-described burned-out software executive Vadim Ponorovsky, a frequent customer, to name his New York restaurant after it.

But despite his homage to that celebrated kitchen, Ponorovsky's Paradou is less *Toujours Provence* than Parisian *bistro à vin* (another Wellsian obsession). "We thought we had to stay true to Provence," he says, "but that's like saying we're only going to sell things from Brooklyn." Like the best *bistros à vin*, his spot is cozy, casual, and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, open-faced sandwiches called tartines, and hearty plats du jour scrawled in chalk on the blackboard, often with matching wines included in the price. (Buyer, beware: Prices of the specials aren't listed and sometimes exceed an Underground Gourmet's budget, as we discovered after devouring a wintry—and delicious—$25 cassoulet.)

There's a feeling of garlic-soaked bonhomie in the studio-size storefront, with its whitewashed brick walls and cramped tables made, like the bar, from French wine crates. The wine itself—all French, and served by the quarter- and half-liter as well as by the bottle—is stored on five ascending shelves, which makes for a conversation-stopping spectacle when the bartender has to pluck a top-shelf selection with a pole-like contraption equipped with pincers. In summer, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge).

Unless you've been living in sandwich oblivion, Paradou's petites tartines will strike you as a French version of bruschetta—toasted slices of Blue Ribbon Bakery baguettes smeared with pungent Provençal toppings like garlicky pistou and anchoïade (anchovies, olives, and shallots), as well as Gallic staples like foie gras terrine and sumptuous duck rillettes. Tartines come in a deceptively snack-size three-to-a-plate portion, but order more than one and you won't have room for a sandwich grillé, Paradou's take on the Italian pressed panino. Here Blue Ribbon's ciabatta is stuffed with delicacies like hot smoked salmon with slender asparagus and lemon crème fraîche, or those rich rillettes with capers, roasted tomatoes, and shallots.

Paradou
8 Little West 12th Street;
212-463-8345.

The sandwich fillings are also available in savory buckwheat crêpes, and both are served with mesclun salad—a necessary bit of greenery to counter rich combinations like trois fromages, salty jambon and Gruyère, and the disappointing andouille and manchego, handicapped by too little chopped andouille and too many lackluster button mushrooms. The entrée salads tend to be lusty affairs like the mound of greens enriched and fortified by bits of fourme d'Ambert cheese, crispy lardons, and crunchy pieces of pear that could use some more poaching. The crottin de Chavignol salad special is classic *bistro à vin,* a melted ball of tangy goat cheese over a thatch of mesclun riddled with hazelnuts and accompanied, as it is in France, by a glass of flinty Sancerre.

Streamlined dessert crêpes—spared from the street-fair fate of drowning in powdered sugar and whipped cream—come artfully filled with lemon and orange, cherries, or Roquefort and pear. Chestnut mousse achieves that precarious balance of being too rich to finish and too airy to stop trying. The espresso is strong and the coffee's dark and hot, but they're both eclipsed by standout hot chocolate, enriched by a cherry-and-red-wine reduction.

Not only has Ponorovsky brought his beloved Provence to the meatpacking district, but he encourages his customers to take a bit of that land home with them in a box of chocolates from Saint-Rémy-de-Provence. Chocolatier Joël Durand flavors his confections with home-grown rosemary and thyme, almond praline, bitter honey—even black olives. Not forbidden fruit, perhaps, but a perfectly suitable ingredient for this earthly Paradou. ■

Paradou, Monday through Wednesday, 5 P.M. to midnight; Thursday to 1 A.M.; Friday and Saturday, noon to 1 A.M.; Sunday to 10 P.M. Tartines and sandwiches, $5 to $15; entrées, $20 to $25. D.C., M.C., V.

To read restaurant reviews in advance, plus the latest openings and buzz, subscribe to the Restaurant Insider at newyorkmetro.com/newsletters. **Previous weeks' restaurant reviews** can be read online at nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

Movies

Edited by Ben Kaplan

NEWTHISWEEK

American Adobo
Philippine director Laurice Guillen's romantic comedy follows the first year in the new lives of five friends who've moved from rural Asia to downtown New York. (1 hr. 44 mins.; R) • Opens 1/25.

Beijing Bicycle
Two Chinese boys vie for the same bicycle in *So Close to Paradise* director Wang Xiaoshuai's story of an unlikely friendship between two young men from different social classes. In Mandarin, with English subtitles. (1 hr. 53 mins.; PG-13) • Opens 1/25.

The Count of Monte Cristo
James Caviezel plays Edmond Dantes, an escaped nineteenth-century French prisoner who cloaks his identity to seek revenge on his betrayers. Directed by Kevin Reynolds (*Waterworld*); with Richard Harris and Guy Pearce. (1 hr. 45 mins.; PG-13) • Opens 1/18.

The Farewell
A fictionalized 24 hours with the colorful East German playwright Bertolt Brecht (Josef Bierbichler) on the eve of the Berliner Ensemble's 1956 fall season. Directed by Jan Schütte; in German, with English subtitles. (1 hr. 31 mins.; NR) • Opens 1/16.

Italian for Beginners
Lone Scherfig's Dogma 95 film is set at a community-center foreign-language class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; PG-13) • Opens 1/18.

Kung Pow! Enter the Fist
Steve Oedekerk stars as a mediocre karate master attempting to avenge his parents' death in this martial-arts spoof, which he also directed. (1 hr. 27 mins.; PG-13) • Opens 1/18.

Maelstrom
A young fashion designer (Marie-Josée Croze) in Montreal has her glamorous life shaken up after a car accident changes her outlook. Written and directed by Denis Villeneuve. (1 hr. 28 mins.; NR) • Opens 1/25.

Metropolis
Japanese *anime* based on Fritz Lang's classic film about a future in which robots battle humans for control of the earth. Written by Katshuhiro Otomo (*Akira*); directed by Rintaro. (1 hr. 47 mins.; PG-13) • Opens 1/25.

The Mothman Prophecies
Richard Gere plays a widowed newspaper reporter who becomes consumed by paranormal activity in West Virginia. Directed by Marc Pellington (*Arlington Road*). (1 hr. 52 mins.; PG-13) • Opens 1/25.

The Plastic People of the Universe
Jana Chytlová's documentary about the Czechoslovakian art-rock band who were jailed by the Communists in the seventies and hailed in the nineties both by music critics and by the new Czech government. (1 hr. 14 mins.; NR) • Opens 1/18.

Snow Dogs
Cuba Gooding Jr. plays a Miami dentist who inherits an Alaskan dog-sledding team and the cantankerous mountain man (James Coburn) who pines for them. Directed by Brian Levant (*The Flintstones*). (1 hr. 36 mins.; PG) • Opens 1/18.

Storytelling
Writer-director Todd Solondz's new ensemble film tells two tales—one taking place in high school, the other in college—and features a writer with cerebral palsy (Leo Fitzpatrick), a documentary filmmaker (Paul Giamatti), and the slacker (Mark Webber) who stars in his film. (1 hr. 27 mins.; R) • Opens 1/25.

Time of Favor
An Orthodox Israeli settlement on the West Bank becomes the battleground of the Israeli Army when two friends vie for a powerful rabbi's daughter. Directorial debut of Joseph Cedar. (1 hr. 28 mins.; NR) • Opens 1/18.

FASHION EMERGENCY: Marie-Josée Croze in *Maelstrom.*

A Walk to Remember
In this high-school teenage romance, pop star Mandy Moore plays a minister's daughter who falls in love with a popular jock (Shane West). Directed by *The Wedding Singer's* Adam Shankman (1 hr. 36 mins.; PG) • Opens 1/25.

Wannabe$
William A. DeMeo, wrote, stars in, and co-directed this story about two Brooklyn waiters who become bookies and wind up deeply entrenched with the mob. (1 hr. 40 mins.; NR) • Opens 1/25.

Waydowntown
Four Canadian co-workers make a bet to see who can remain inside the longest in Gary Burns's film, set mostly in a mall. (1 hr. 23 mins.; R) • Opens 1/25.

New Films

Ali
Michael Mann directed this uneven odyssey through the career of Muhammad Ali, played by Will Smith. Ambitious and overwrought, the movie becomes hagiographic when it tries to emblematize Ali as a righteous Everyman. Co-starring Jon Voight, encased by heavy makeup, as Howard Cosell. (Rainer; 12/24/01) (2 hrs. 22 mins.; R) • 6; 13; 14; 15; 16; 32; 34; 37; 40; 42; 43; 44; 45; 46; 49; 51; 52; 53; 54; 55; 56; 57; 59; 61; 62; 63; 65; 70; 71; 74; 75; 76.

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a 23-year-old Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls. Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 11; 26; 47; 64.

A Beautiful Mind
Russell Crowe plays the real-life mathematician, Nobel Prize winner, and paranoid schizophrenic John Nash in this rather conventionalized view of madness. Crowe has a lumbering grace as Nash, but his performance is too lumpy and indrawn; Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 9; 11; 14; 15; 22; 28; 30; 43; 50; 51; 54; 58; 61; 63; 65; 71; 72; 73; 74; 76.

Behind Enemy Lines
Director John Moore's debut stars Gene Hackman as a wounded Air Force commander who aborts a mission in Bosnia to save a captured young charge. (1 hr. 45 mins.; PG-13) • 2; 10; 16; 46; 66; 76.

★ Black Hawk Down
Ridley Scott's lacerating war movie set in Mogadishu, Somalia, during a disastrous 1993 campaign puts you right into the clamor of combat. As a purely logistical feat, the film is a knockout, but it's so stripped down and devoid of vivid characterizations that it becomes numbing and repetitive. (Rainer; 1/1/02) (2 hrs. 23 mins.; R) • 9; 22; 32; 43.

The Brotherhood of the Wolf
An exhaustingly garish French film about the Beast of Gevaudan, a wolflike creature, that ravaged the countryside in the 1760s and killed over 100 people. Director Christophe Gans draws heavily on Sergio Leone, Mario Bava, the Hammer horror screamfests, and Hong Kong martial-arts movies. It's an overlong, overloud mélange. Co-stars Monica Bellucci. (Rainer; 1/14/02) (2 hrs. 25 mins.; R) • 9; 16; 21; 39.

★ The Business of Strangers
The movie looks like it's a product of the Neil LaBute Finishing School, but Stockard Channing, as a CEO confronting a pathological assistant (Julia Stiles), has one of her few strong movie roles here, and she plays it to the hilt. (Rainer; 12/17/01) (1 hr. 23 mins.; R) • 1; 38; 66.

Charlotte Gray
Gillian Armstrong's World War II love story stars Cate Blanchett as the title character, a British agent searching France for her lover and finding Billy Crudup instead. (1 hr. 59 mins.; PG-13) • 1; 15; 16; 43; 54; 64.

Dark Blue World
Two Czech pilots escape Nazi labor camps to fight alongside the British, but clash when they both fall in love with the same woman. Directed by Oscar winner Jan Sverák. (1 hr. 59 mins.; R) • 5; 34.

★ The Devil's Backbone
The new horror film from the extravagantly talented Mexican director Guillermo Del Toro blends agitprop Marxism with ghoulishness without seeming silly. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 2.

e-dreams
Wonsuk Chin's documentary about Kozmo.com, the New York–based Internet company that went from booming to bankrupt in two swift years. (1 hr. 34 mins.; NR) • 7.

Eisenstein
Simon McBurney plays the twenties master filmmaker Sergei Eisenstein, and the film follows him from Russia to Mexico. Written and directed by Renny Bartlett. (1 hr. 36 mins.; NR) • 4.

Escape to Life: The Erika and Klaus Mann Story
Andrea Weiss and Wieland Speck co-directed this documentary about an artistic brother and sister who fled Nazi Germany, which also incorporates scenes from their texts. (1 hr. 24 mins.; NR) • 7.

The Farewell
Please see "New This Week." (1 hr. 31 mins.; NR) • 4.

The Fluffer
Gay-porn director Wash West wrote and co-directed this story of a romantic triangle on an adult-film set. (1 hr. 34 mins.; R) • 7.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 88.**

PHOTOGRAPH COURTESY OF ARROW FEATURES.

Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 19.

★ Gosford Park
Robert Altman's murder mystery is set in a British estate in 1932, and it boasts perhaps the best cast in the movies right now, including Alan Bates, Helen Mirren, Eileen Atkins, Clive Owen, Jeremy Northam, Emily Watson, and Michael Gambon. They're all wonderful. The film is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 9; 12; 14; 15; 22; 25; 43; 50; 54; 64; 76.

Harry Potter and the Sorcerer's Stone
Chris Columbus's scrupulously faithful rendition of J. K. Rowling's best-seller lacks transcendence. (Rainer; 11/19/01) (2 hrs. 22 mins.; PG) • 9; 15; 22; 32; 39; 40; 44; 45; 46; 51; 53; 61; 63; 70; 71; 73; 74; 76.

How High
Hip-hop collaborators Redman and Method Man star as zonked-out city kids whose prolific indulgences bolster their IQs and take them to Harvard. Directorial debut of Jesse Dylan. (1 hr. 36 mins.; R) • 9; 16; 30; 40; 41; 44; 45; 46; 49; 51; 53; 57; 61; 63; 69; 71; 74; 76.

Impostor
Gary Fleder (*Don't Say a Word*) directs this futuristic noir, based on a short story by Philip K. Dick, and starring Gary Sinise as a brilliant scientist accused of being an alien spy. (1 hr. 36 mins.; R) • 2; 14; 15; 16; 19; 32; 39; 40; 41; 42; 44; 45; 46; 49; 51; 53; 54; 55; 56; 57; 59; 60; 63; 65; 67; 69; 72; 74; 76.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary, and the rest of the cast, which includes Marisa Tomei and Nick Stahl, is well served by Field's principled indulgence. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 12; 14; 15; 16; 29; 38; 47; 50; 51; 60; 73; 76.

Jimmy Neutron: Boy Genius
Animated spinoff of Nickelodeon's popular series about the world's smartest boy, who battles evil and saves the Earth, but still has to face his parents and school. (1 hr. 22 mins.; G) • 15; 16; 29; 33; 39; 40; 41; 42; 44; 45; 46; 51; 53; 54; 55; 56; 57; 59; 60; 61; 62; 63; 65; 67; 70; 73; 74; 75; 76.

Joe Somebody
Tim Allen plays a Minnesota pharmacist who makes a concerted effort to regain respect. Director John Pasquin (*Jungle2Jungle; The Santa Clause*) re-teams with Allen, his muse. (1 hr. 35 mins.; PG) • 16; 58; 71; 74.

Kandahar
Iranian writer-director Mohsen Makhmalbaf's film is about a woman journalist (Nelofer Pazira) who must bypass the Taliban to rescue a suicidal sister in Afghanistan. In Farsi, with English subtitles. (1 hr. 25 mins.; NR) • 5; 38.

Kate & Leopold
Meg Ryan and Hugh Jackman live in the same city and are falling in love, but they're from different time zones—Ryan in contemporary New York, Jackman in the late nineteenth century. Directed by *Girl, Interrupted*'s James Mangold. (2 hrs. 2 mins.; PG-13) • 9; 11; 14; 15; 16; 17; 27; 43; 50; 51; 52; 54; 58; 59; 63; 68; 72; 73; 74; 76.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples. Directed by Ray Lawrence (*Bliss*) film; with Geoffrey Rush. (2 hrs.; R) • 9; 10; 38.

★ The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film of J.R.R. Tolkien's book *The Fellowship of the Ring* is powerfully imaginative. The cast includes Elijah Wood as the hobbit Frodo, Ian McKellan as the wizard Gandalf the Gray, and Cate Blanchett as Lady Galadriel, and they have the same gnarly, paradisiacal quality as the imagery; they're artworks all on their own. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 9; 11; 14; 15; 17; 22; 27; 37; 40; 41; 42; 43; 44; 45; 46; 48; 50; 51; 52; 53; 54; 56; 57; 58; 59; 61; 62; 63; 65; 67; 69; 71; 72; 73; 74; 75; 76.

The Majestic
Jim Carrey is a blacklisted Hollywood screenwriter who subsequently suffers from amnesia and is mistaken for a missing local war hero in a folksy Northern California community in this overlong swatch of two-ton whimsy. It's bad enough when movies are about "little people" without also treating the audience as if it were little people, too. Frank Darabont directed. Co-starring Martin Landau and Laurie Holden. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 2; 16; 29; 33; 68.

The Man Who Wasn't There
The movie isn't there, either. Billy Bob Thornton plays a near-catatonic barber who becomes ensnared in murder; the supporting cast, including Frances McDormand, James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5/01) (1 hr. 56 mins.; R) • 2; 16; 48.

★ Memento
Christopher Nolan's intriguing movie stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. (Rainer; 3/26/01) (2 hrs.; R) • 8; 24.

Monster's Ball
Billy Bob Thornton has developed a style of acting that is beyond minimal; it's near nonexistent. He plays a Georgia death-row prison guard who winds up in a depth-charged affair with the wife of a man he helped execute. As the wife, Halle Berry is hell-bent on showing us how unglamorous she can be, but her bracing openness in the role periodically snaps the movie out of its arty dreamwalk. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 5; 31; 38.

Onscreen

Circus Acting

If you've heard about **Werckmeister Harmonies**, it's likely because Béla Tarr's limited-release Hungarian film, starring Lars Rudolph (pictured), made nearly every American critic's 2001 top-ten list. With its long black-and-white takes, minimal dialogue, and metaphoric story about an unnamed Eastern European town's tense anticipation of a traveling circus show, the picture is lyrical and unlike anything else released last year. There's currently only one print of the film circulating through the United States, and it's at Anthology Film Archives through January 27. ("See Museums, Societies, Etc.")

★ Monsters, Inc.
This latest computer animation from Pixar via Disney is an amusing kid-oriented spree featuring fuzzy-wuzzy monsters and thingies. No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12/01) (1 hr. 33 mins.; G) • 2; 9; 10; 16; 34; 39; 44; 46; 53; 61; 76.

Mulholland Drive
David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3; 16; 20.

No Man's Land
Three soldiers, two Bosnians and a Serb, are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's absurdist debut feature film. (1 hr. 37 mins.; R) • 2; 29; 35; 64.

Not Another Teen Movie
Director Joel Gallen's film debut spoofs the past fifteen years of the teen-movie genre. (1 hr. 36 mins.; R) • 16; 44; 45; 46; 51; 53; 58; 60; 61; 63; 70; 74.

★ Ocean's Eleven
Steven Soderbergh shoots the works in this snazzy, somewhat chilly stars-on-parade heist movie set in Vegas. George Clooney and Julia Roberts co-star along with Brad Pitt, Matt Damon, and Andy Garcia, but Soderbergh's direction is the real show here: It's an eye-in-the-sky tour de force. (Rainer; 12/10/01) (1 hr. 45 mins.; PG-13) • 6; 13; 14; 15; 16; 32; 34; 36; 39; 40; 44; 45; 46; 48; 51; 53; 54; 58; 61; 63; 70; 71; 72; 73; 74; 75; 76.

Orange County
Jake Kasdan's ensemble comedy is about a graduating high-school senior (Colin Hanks) and his quest to get into Stanford. With Jack Black, Harold Ramis, and Lily Tomlin. (1 hr. 27 mins.; PG-13) • 6; 13; 14; 15; 22; 29; 32; 40; 43; 44; 45; 46; 51; 53; 54; 55; 56; 59; 60; 61; 63; 65; 70; 73; 74; 76.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 2; 24.

The Royal Tenenbaums
Wes Anderson's new movie is about a family of prodigies gone to seed, and Anderson frames everyone in tight, flat compositions, as if he were offering up these people as specimens. Smart and talented as he is, the movie is too clever by half, and, despite good work from Hackman, as the con-man patriarch Royal Tenenbaum, and Huston as his long-suffering wife, the acting is pretty zombified. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 9; 11; 14; 15; 16; 18; 27; 43; 47; 50; 54; 58; 61; 63; 71; 72; 73; 74.

Second Skin
Spanish director Gerardo Vera's film stars Javier Bardem (*Before Night Falls*) as a surgeon who becomes involved with a married man (Jordi Mollá). In Spanish, with English subtitles. (1 hr. 40 mins.; R) • 7.

★ The Shipping News
Lasse Halstrom has a fine feeling for the ways in which people are formed by the ravages of their natural surroundings—in this case, bitter, beautiful Newfoundland. The film is a modestly successful adaptation of the E. Annie Proulx novel about a closed-off man, played (rather too reticently) by Kevin Spacey. Julianne Moore, Judi Dench, and Pete Postlethwaite co-star. (Rainer; 1/7/02) (1 hr. 58 mins.; R) • 6; 13; 15; 16; 29; 43; 47; 71.

Sidewalks of New York
Edward Burns writes, stars in, and directs this romantic comedy with an ensemble cast including Stanley Tucci, Heather Graham, and Brittany Murphy. (1 hr. 40 mins.; R) • 2; 10.

★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. Both performers are crackerjack and the film is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15/01) (1 hr. 52 mins.; R) • 24.

Vanilla Sky
Tom Cruise plays a publishing executive and playboy who goes through a dreamtime nightmare in a quest for true love—or something like that. Cameron Crowe directed, Penélope Cruz and Cameron Diaz co-star, and the whole convoluted and unconvincing mess is perhaps the most baroque chick flick ever made. (Rainer; 12/17/01) (2 hrs. 16 mins.; R) • 6; 13; 14; 15; 22; 25; 32; 36; 39; 40; 44; 45; 46; 51; 53; 54; 58; 61; 63; 65; 70; 72; 73; 74; 75; 76.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie. A live-action digital-video movie was "painted over"

PHOTOGRAPH COURTESY OF MENEMSHA ENTERTAINMENT.

by scores of computer animators, and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters that may or may not be dreams. One of the very best movies of the year. (Rainer; 10/29/01) (1 hr. 40 mins.; R) • 3.

What Time Is It There?
The Malaysian-born Taiwanese film director Tsai Ming-Liang has an artful visual and aural sense, and a coy way of contrasting his effete stylistics with blatant, off-color material. This movie about a watch seller (Lee Kang-Sheng) who becomes enamored of a Paris-bound female customer (Chen Shiang-Chyi) and goes about Taipei turning all the clocks to Paris time is pleasing to watch but too pretentious by half. Everything seems to be a metaphor something else, and the Antonioni-esque alienation effects can be wearying. (Rainer; 1/21/02) (1 hr. 56 mins.; NR) • 1.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; The Business of Strangers; Charlotte Gray; In the Bedroom; Iris; What Time Is It There?

2. CC Village East
189 Second Ave. (212-529-6799) • Behind Enemy Lines; The Devil's Backbone; Impostor; The Majestic; The Man Who Wasn't There; Monsters, Inc.; No Man's Land; The Others; Sidewalks of New York

3. Cinema Village
22 E. 12th St. (212-924-3363) • Mulholland Drive; Waking Life

4. Film Forum
209 W. Houston St. (212-727-8110) • Eisenstein; The Farewell; Trembling Before G-d (See also "Museums, Societies, Etc.")

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Dark Blue World; Kandahar; Monster's Ball

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Ali; Ocean's Eleven; Orange County; The Shipping News; Vanilla Sky

7. Quad Cinema
34 W. 13th St. (212-255-8800) • e-dreams; Escape to Life: The Erika and Klaus Mann Story; The Fluffer; Ghost World; Second Skin

8. The Screening Room
54 Varick St. (212-334-2100) • Ghost World; Little Otik; Memento

9. UA Union Square
13th St. and Broadway (212-253-2225) • A Beautiful Mind; Black Hawk Down; The Brotherhood of the Wolf; Gosford Park; Harry Potter and the Sorcerer's Stone; How High; Kate & Leopold; Lantana; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; The Royal Tenenbaums

14th–41st Streets

10. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Behind Enemy Lines; Ghost World; Lantana; Monsters, Inc.; Sidewalks of New York

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Amélie; A Beautiful Mind; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Gosford Park; In the Bedroom

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Ali; Ocean's Eleven; Orange County; The Shipping News; Vanilla Sky

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Ali; A Beautiful Mind; Gosford Park; Impostor; In the Bedroom; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Orange County; The Royal Tenenbaums; Vanilla Sky

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Ali; A Beautiful Mind; Charlotte Gray; Gosford Park; Harry Potter and the Sorcerer's Stone; Impostor; In the Bedroom; Jimmy Neutron: Boy Genius; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Orange County; The Royal Tenenbaums; The Shipping News; Vanilla Sky

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Ali; Behind Enemy Lines; The Brotherhood of the Wolf; Charlotte Gray; How High; Impostor; In the Bedroom; Jimmy Neutron: Boy Genius; Joe Somebody; Kate & Leopold; The Majestic; The Man Who Wasn't There; Monsters, Inc.; Moulin Rouge; Mulholland Drive; Not Another Teen Movie; Ocean's Eleven; The Royal Tenenbaums; The Shipping News; Shrek.

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Iris; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Royal Tenenbaums

19. CC Sutton
205 E. 57th St. (212-759-1411) • Focus; Impostor; My First Mister

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mulholland Drive

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Brotherhood of the Wolf

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A Beautiful Mind; Black Hawk Down; Gosford Park; Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Orange County; Vanilla Sky

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Apocalypse Now Redux

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Bridget Jones's Diary; Memento; The Others; Training Day

25. New York Twin
1271 Second Ave, nr. 66th St. (212-505-CINE#590) • Gosford Park; Vanilla Sky

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • In the Bedroom; Jimmy Neutron: Boy Genius; The Majestic; No Man's Land; Orange COunty; The Shipping News

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • A Beautiful Mind; How High

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Ali; Black Hawk Down; Harry Potter and the Sorcerer's Stone; Impostor; Ocean's Eleven; Orange County; Vanilla Sky

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Jimmy Neutron: Boy Genius; The Majestic

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Ali; Dark Blue World; Monsters, Inc.; Ocean's Eleven

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • No Man's Land

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Ocean's Eleven; Vanilla Sky

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Ali; The Lord of the Rings: The Fellowship of the Ring

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • What Time Is There?; The Business of Strangers; In the Bedroom; Kandahar; Lantana; Monster's Ball

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Brotherhood of the Wolf; Harry Potter and the Sorcerer's Stone; Impostor; Jimmy Neutron: Boy Genius; Monsters, Inc.; Ocean's Eleven; Vanilla Sky

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Ali; Harry Potter and the Sorcerer's Stone; How High; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Orange County; Vanilla Sky

41. New Coliseum
701 W. 181st St. (212-740-1545) • How High; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Ali; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Ali; A Beautiful Mind; Black Hawk Down; Charlotte Gray; Gosford Park; Iris; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Orange County; The Royal Tenenbaums; The Shipping News

Opening

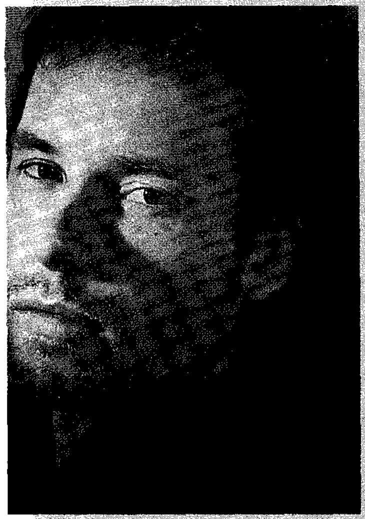
Mean Streets

Former Israeli infantry paratrooper and NYU student Joseph Cedar's debut film is a unique look at the Middle East's conflict-within-a-conflict: the war between factions of Israelis. The film, **Time of Favor**, is about two friends (played by Aki Avni, pictured, and Edan Alterman) in an Orthodox Jewish settlement where a powerful rabbi has attracted military attention for his separatist views. (The script was in the works before Israeli prime minister Yitzhak Rabin was assassinated by another Israeli, when fringe settlements were beginning to be viewed as an internal threat.) As the friends vie for the rabbi's daughter, the army closes in, and allegiances, faith, and friendship are finally tested in an armed climax set in the tunnels beneath the Temple Mount. "I served as a commander in the West Bank before Israel understood *intifada*," Cedar, 34, says from Tel Aviv. "It was scary, ugly, and traumatic. I tried to put that into my film." Opens January 18.

PHOTOGRAPH COURTESY OF KINO INTERNATIONAL.

Profile

Down Under, All Over



No one will be able to forget **Guy Pearce**. Never mind that he looked so good in last year's inventive cult hit *Memento*, or in the redneck outback of *The Adventures of Priscilla, Queen of the Desert*, or in the fifties California noir of *L.A. Confidential*—it's that he has five movies slated for release this year. "There's a sense of being tossed about by the ocean in how I work," the 34-year-old Australian actor says from his home in Melbourne. "Sometimes it's disconcerting, now it's overwhelming, but I've always wound up someplace new." This time, Pearce finds himself in post-Revolution France for *The Count of Monte Cristo*, where he plays Fernand Mondego, the diabolical betrayer of James Caviezel's Edmond Dantes, a wronged sailor who escapes prison and embarks on a swashbuckling quest for revenge. "I become physically and mentally more grotesque as the film goes on," Pearce says with a laugh. And this March, he'll be seen starring in *The Time Machine*, as a nineteenth-century scientist transported 800,000 years into the future. "This is paying homage to my childhood—I must've watched the original every year since I was 8," Pearce says of the 1960 film of the H. G. Wells story, before reflecting on his current ubiquity. "The more you work, the more you become known, and there's more pressure on what you do next. I feel a bit swamped, but I'm trying to keep doing pictures that can hopefully break the mold." *The Count of Monte Cristo* opens January 25. B.K.

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Ali; Harry Potter and the Sorcerer's Stone; How High; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Orange County; Vanilla Sky

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Ali; Harry Potter and the Sorcerer's Stone; How High; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; Orange County; Vanilla Sky

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Ali; Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; How High; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Orange County; Vanilla Sky

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Amélie; In the Bedroom; The Royal Tenenbaums; The Shipping News

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • The Lord of the Rings: The Fellowship of the Ring; The Man Who Wasn't There; Ocean's Eleven

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Ali; How High; Impostor

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • A Beautiful Mind; Gosford Park; In the Bedroom; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums

51. Court Street 12
106 Court St. (718-246-7469) • Ali; A Beautiful Mind; Harry Potter and the Sorcerer's Stone; How High; Impostor; In the Bedroom; Jimmy Neutron: Boy Genius; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; Orange County; Vanilla Sky

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Ali; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Ali; Harry Potter and the Sorcerer's Stone; How High; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Orange County; Vanilla Sky

54. Pavilion
188 Prospect Park West (718-369-0838) • Ali; A Beautiful Mind; Charlotte Gray; Gosford Park; Impostor; Jimmy Neutron: Boy Genius; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Orange County; The Royal Tenenbaums; Vanilla Sky

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Ali; Impostor; Jimmy Neutron: Boy Genius; Orange County

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Ali; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Orange County

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Ali; How High; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A Beautiful Mind; Joe Somebody; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; The Royal Tenenbaums; Vanilla Sky

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Ali; Impostor; Jimmy Neutron: Boy Genius; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Orange County

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Impostor; In the Bedroom; Jimmy Neutron: Boy Genius; Not Another Teen Movie; Orange County

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Solutions to last week's puzzles

B	A	T	H	R	O	O	M	■	S	C	A	L	E	S
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61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Ali; A Beautiful Mind; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Orange County; The Royal Tenenbaums; Vanilla Sky

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Ali; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Ali; A Beautiful Mind; Harry Potter and the Sorcerer's Stone; How High; Impostor; Jimmy Neutron: Boy Genius; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; Orange County; The Royal Tenenbaums; Vanilla Sky

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; Charlotte Gray; Gosford Park; No Man's Land

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • Ali; A Beautiful Mind; Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Orange County; Vanilla Sky

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Behind Enemy Lines; The Business of Strangers; Trembling Before G-d

67. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Impostor; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Kate & Leopold; The Majestic

69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • How High; Impostor; The Lord of the Rings: The Fellowship of the Ring

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Ali; Harry Potter and the Sorcerer's Stone; Jimmy Neutron: Boy Genius; Not Another Teen Movie; Ocean's Eleven; Orange County; Vanilla Sky

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Ali; A Beautiful Mind; Harry Potter and the Sorcerer's Stone; How High; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; The Royal Tenenbaums; The Shipping News

72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A Beautiful Mind; Impostor; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; The Royal Tenenbaums; Vanilla Sky

Staten Island

73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A Beautiful Mind; Harry Potter and the *Sorcerer's Stone; In the Bedroom; Jimmy Neutron: Boy Genius;* Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Orange County; The Royal Tenenbaums; Vanilla Sky

74. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Ali; A Beautiful Mind; Harry Potter and the Sorcerer's Stone; How High; Impostor; Jimmy Neutron: Boy Genius; Joe Somebody; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; Orange County; The Royal Tenenbaums; Vanilla Sky

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Ali; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Vanilla Sky

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Ali; A Beautiful Mind; Behind Enemy Lines; Gosford Park; Harry Potter and the Sorcerer's Stone; How High; Impostor; In the Bedroom; Jimmy Neutron: Boy Genius; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Ocean's Eleven; Orange County; Vanilla Sky

Museums, Societies, Etc.

77. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "W.C. Fields." 1/19: *You Can't Cheat an Honest Man* (1939); *My Little Chickadee* (1940). 1/20: *The Bank Dick* (1940); *Never Give a Sucker an Even Break* (1941). "Across 110th Street: Images of Harlem on Film." 1/26: *Shaft* (1971); *Dark Manhattan* (1937); *Harlem Is Heaven* (1932). 1/28: *Across 110th Street* (1972); *Hi-De-Ho* (1947); *Blues in Harlem* (1955).

78. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 1/16–1/27: *Werckmeister Harmonies* (2001). 1/16–1/20: *Ulysses Gaze* (1995). 1/24–1/30: *Beyond the Ocean* (2000).

79. Asia Society
502 Park Ave., at 59th St. (212-517-ASIA); $10. • 1/24: *Monsoon Wedding* (2001).

80. Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn (718-638-5000); $6. • "Exquisite Corpse: Mummies on Film." 1/19: *The Mummy* (1959). 1/26: *Al-Mummia* (1969).

81. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 1/15: *Sweet Sweetback's Badassss Song* (1971). 1/16–1/17: *American Friend* (1977). 1/19: *His Girl Friday* (1940). 1/20–1/21: *Gates of Heaven* (1978). 1/22: *Rosa Luxemburg* (1986). 1/25–1/27: *Delicatessen* (1991).

82. French Institute
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "A Portrait of the Artist's Life." 1/15: *Quai des Orfèvres* (1947).

83. Japan Society
333 E. 47th St. (212-832-1155); $9. • "Dark Visions: Japanese Film Noir & Neo-Noir." 1/18: *Branded to Kill* (1967). 1/22: *A Boiling Point* (1990). 1/25: *The Chase* (1957).

84. Makor
35 W. 67th St. (212-601-1000); $9. • 1/15–1/18: *Grateful Dawg* (2001). 1/22: *Waiting for the Messiah* (1999). 1/23–1/25: *Pacha Mama* (2001).

85. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "The Billy Rose Tribute to Anna Magnani." 1/17: *Bellissima* (1951); *Mamma Roma* (1962). 1/18: *The Golden Coach* (1952); *The Miracle* (1948); *The Human Voice* (1948); *Anna* (1953); *Rome, Open City* (1945). 1/19: *Bellissima* (1951); *Hell in the City* (1958). 1/20: *Rome, Open City* (1945); *Doctor Beware* (1941). 1/21: *The Miracle* (1948); *The Human Voice* (1948). 1/22: *Doctor Beware* (1941); *The Rose Tattoo* (1955). 1/24: *The Rose Tattoo* (1955); *Scarred* (1947). 1/25: *Scarred* (1947); *Campo de' fiori* (1943). 1/27: *Campo de' fiori* (1943); *A Passionate Thief* (1960). 1/28: *Mamma Roma* (1962). 1/29: *Hell in the City* (1958); *The Blind Girl of Sorrento* (1934).

86. New York Film Academy
100 E. 17th St. (212-802-8000); $5. • 1/18, 1/25: *A Clockwork Orange* (1971).

87. The New York Jewish Film Festival
The Walter Reade Theater, 65 W. 65th St. (212-875-5600); $9. • 1/15: *The Travellers: This Land Is Your Land* (2001); *Pacha Macha* (2001); *Thank God for India* (2000); *Zygielbojm's Death* (2001); *The Secret* (2001). 1/16: *The Travellers: This Land Is Your Land* (2001); *Conspiracy* (2001); *Thank God for India* (2000). 1/17: *Gripsholm* (2000); *Keep Away From the Window* (2000); *Zygielbojm's Death* (2001); *Waiting for the Messiah* (1999); *The Seventh Day* (2000). 1/19: *Keep Away From the Window* (2000); *Waiting for the Messiah* (1999); *The Seventh Day* (2000). 1/20: *Last Dance* (2001); *Madonna With Child* (2001); *Gripsholm* (2000). 1/21: *Strange Fruit* (2001); *Dust* (2001); *Last Dance* (2001); *Madonna With Child* (2001). 1/22: *Divan* (2001); *The Optimists* (2000); *They Came to Pick Me Up* (2001). 1/23: *To Live With Terror* (2001); *My Own Telenovela* (2001). 1/24: *The Komediant* (1999).

88. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Love in a Cold Season." 1/20: *Heavenly Creatures* (1994).

89. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "New Norwegian Films." 1/16: *You Really Got Me* (2001). 1/23: *Frozen Heart* (1999).

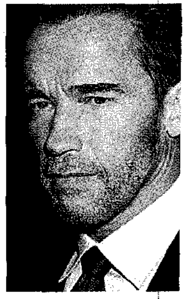
90. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); free. • "Star Theater: Orson Welles." 1/16: *Othello* (1951). 1/23: *Chimes at Midnight* (1966).

91. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 1/19–1/20: *Lady in the Lake* (1947). 1/26–1/27: *The Blue Dahlia* (1946).

TRAILERS

YOU'VE GOT PROBLEMS Richard Gere and **Meg Ryan** are in talks to star as a married couple in *Wedlocked;* the Escape Artists production will follow the two as they try to save their marriage through counseling, only to be forced by their therapist to be "fingercuffed" together for 48 hours. The production company is currently seeking a director on the film, and the distributor is yet to be determined.

HOWARD'S END Castle Rock Entertainment just bought the rights to **Richard Hack**'s recent biography, *Hughes: The Private Diaries, Memos and Letters.* **Chris Nolan** (best-known for his similar work on last year's indie hit *Memento*) has signed on to adapt the book and direct; **Jim Carrey** (continuing in his efforts to shed his gross-out image) is attached to star as the OCD-addled film and big industry mogul. Warner Bros. is expected to distribute.



HE'LL BE BACK . . . IN 2003 Production on the much-awaited *Terminator 3: Rise of the Machines* kicks off in Vancouver and Los Angeles in April. **Arnold Schwarzenegger** returns, of course, to play a role similar to the ones he had in the first two blockbusters. The sequel re-teams the Terminator with John Connor (not to be played by **Edward Furlong** this time around). **Jonathan Mostow** (*Breakdown, U-571*) will direct, and Warner Bros. will distribute.

ANOTHER L.A. STORY Steve Martin will star in the adaptation of his 2000 novella *Shopgirl;* Lakeshore Entertainment (which also produced *The Mothman Prophecies,* opening this week) recently bought the rights to the romantic comedy, and will produce the film from a script by Martin himself. No word yet on who will play the title role of Mirabelle, a shopgirl at Neiman Marcus in Beverly Hills, nor is a director yet attached. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER (2).

cue

Theater

Edited by Logan Hill

Broadway

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Opening

The Old, Old West

When director Bartlett Sher took his production of **Cymbeline** to the Royal Shakespeare Company's Other Place theater in Stratford-Upon-Avon, it was the first time the RSC had ever invited an American company. "Going in, we wanted to go for it and do something very American," says Sher, who staged the drama for Theater for a New Audience, "and the only way that would be true is if it was a lot of things at once." The result was a romp of a production that ranged from the Wild West (cast, pictured) to ancient Rome and medieval Asia, with a rambunctious mountain-music soundtrack that turned the play's classic ode "Fear no more the heat of the sun" into a Dylanesque ballad. "I'm the world's greatest ADD director," says Sher. "I don't want audiences to be bored, because I have to watch it, too." And though many have lambasted Shakespeare's late romance, the easily excitable Sher finds it "an artistic, aesthetic miracle." Dubbing Shakespeare "a great episodic cinematic writer," he says his production is "more *Moulin Rouge* than Kenneth Branagh's *Hamlet,*" positioning the Bard's drama as "a big high-adventure story that has battles and romances and murder plots and people trying to poison other people. It could be *Lord of the Rings.*" The Brit critics loved it, dubbing it "a glowing demonstration of how to break with Shakespearean tradition without breaking with Shakespeare," but, alas, all in Britain was not well for Sher. "I'm not trying to be disrespectful," he says, "but if I met one more person who was in the Harry Potter movie while I was over there, I was going to vomit." Previews begin January 15. (See "Off Broadway.") L.H.

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY MANUEL HARLAN.

"QED"
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent
All of a sudden the longest-running Broadway show of all time, the late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/10. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Carson McCullers (Historically Inaccurate)
Sarah Schulman's new drama, directed by August Wilson vet Marion McClinton, investigates the life of one of the South's legendary writers, the author of such melancholy works as *The Heart Is a Lonely Hunter* and *The Ballad of the Sad Café*. Featuring Jenny Bacon, Michi Barall, Rosalyn Coleman, Barbara eda-Young, Leland Gantt, Tim Hopper, Rick Stear, and Anne Torsiglieri. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 1/20 opening. Through 2/3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Cymbeline
Director Bartlett Sher and Theatre for a New Audience open their lauded, energetic production of Shakespeare's rarely produced romance after a very successful run in the Bard's homeland. The show romps through country tunes, ancient Rome and Britain, and the Wild West, transforming the play's classic ode "Fear no more the heat of the sun" into a Dylanesque ballad. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. Previews begin 1/15 for a 1/20 opening. Through 2/24. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Further Than the Furthest Thing
Neil Pepe directs an ambitious new drama by Zinnie Harris, in which a volcanic eruption forces residents to flee a small island off the South African coast. The play tracks the refugees' resettlement to a nearby industrial town. Featuring Jennifer Dundas, Dan Futterman, Peter Gerety, Robert Hogan, and Jenny Sterlin. $55. Tues.–Sat. at 8, Sat. at 2:30 and Sun. at 2:30 and 7. Previews begin 1/15 for a 2/5 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Homecoming
Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart*, returns with her solo comedic show, directed by Maryann Lombardi. The autobiographical drama about the adoptee's life was a surprise hit laste last year. $35. Thurs.–Sat. at 8, Sun. at 7. Previews begin 1/17 for a 1/21 opening. Through 3/10. • ArcLight Theater, 152 W. 71st St. (212-239-6200).

Monster
Classic Stage Company presents Neal Bell's new adaptation of Mary Shelley's *Frankenstein*. Directed by Michael Greif (*Rent*), the tale transpires on a vessel sailing for the North Pole, and seeks to return to the novel's dark, psycho-sexual roots. $30–$40. Tues.–Sat. at 8, Sun. at 3. Previews begin 1/15 for a 1/27 opening, through 2/17. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

The Phantom Lady
The founder of Repertorio Español, René Buch, directs Pedro Calderón de la Barca's classic, a ghostly drama about a sheltered aristocratic widow. $28–$35. In previews for a 1/21 opening. Through 2/17. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

Siameses Show con Tola and Maruja
Colombian actors Bernardo Cardona, Carlos Mario Gallego, and Sergio Valencia star in this rambunctious comedy about two sets of twins. Also in repertory at Repertorio Español: *Vieques, La Gringa, La Casa de Bernarda Alba,* and *Casa Propia*. $25–$40. Call for schedule. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

Sorrows & Rejoicings
Judith Light, Charlayne Woodard, and John Glover all star in Athol Fugard's South African drama about a black woman and a white woman who meet at a lover's funeral, and reconcile. Fugard (*Master Harold ... And the Boys, My Children! My Africa!*) also directs. $35–$50. Tues., Thurs.–Sun. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. Through 2/24. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Syndrome
Kirk Wood Bromley's new drama about the life of a man with Tourette's amps up the reality when Joshua Lewis Berg, an actor who really has Tourette's Syndrome, plays the lead. Rob Urbanati directs. $35. Wed.–Sat. at 8. Previews begin 1/16 for a 1/23 opening. Through 2/9. • Greenwich Street Theatre, 547 Greenwich St. (212-604-255-3940).

Tape
Already adapted into a film directed by Richard Linklater, Stephen Belber's intimate drama about three friends who reunite ten years after their high school graduation returns to the stage. Belber has expanded the drama considerably, and forsaken Hollywood gentry for members of its original Off-Off Broadway cast. $25. Tues.–Sat. at 8. In previews for a 1/17 opening. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Now Playing

Are You Dave Gorman?
This surprisingly successful solo show by Dave Gorman is just part of the comedian's dogged effort to track down every other Dave Gorman in the world $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

★ Brutal Imagination
This imaginative work tells the story of the imaginary African-American man who supposedly killed Susan Smith's children. Written by poet-playwright Cornelius Eady, with music by Diedre Murry performed by a jazz quartet, it's based on Eady's striking volume of poetry, *Brutal Imagination*, a finalist for the 2001 National Book Award. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Castle
William Atherton portrays "K," a man fighting a legendarily vague conspiracy, in Max Brod's very dark comedy based on Kafka's 1922 novel. $40. Tues.–Wed. at 7, Thurs.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/17. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8,

Previews

It's Still Alive

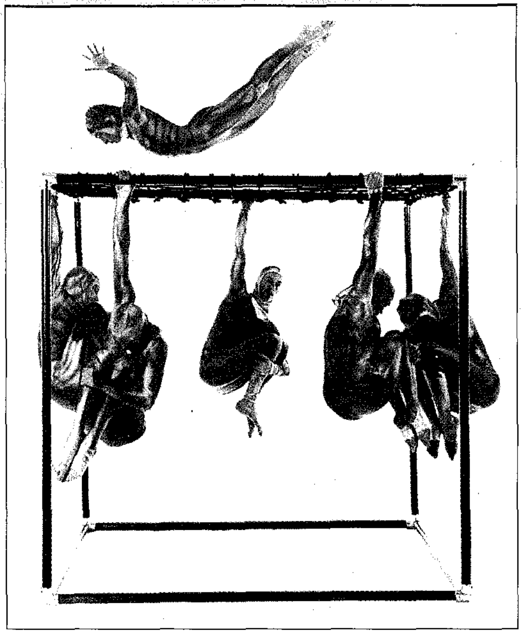
First adapted to the stage in the 1820s, Mary Shelley's *Frankenstein* has been so thoroughly appropriated by cartoons and B movies that it's hard to see it as a visionary feat—really the first science-fiction novel. Though Shelley originally wrote it as a sort of parlor exercise to kill time, she quickly realized that her elaborate premise afforded her an extraordinary opportunity to explore "human passions more comprehensive and commanding than any which the ordinary relations of existing events can yield." Now the playwright Neal Bell and director Michael Greif will try to return to the tale's frightening psychological roots with **Monster**, a dark, brooding new adaptation that begins on a barge headed straight for the North Pole and ends up in Dr. Frankenstein's spooky manse. Don't look for green makeup or neck bolts, or Peter Boyle singing "Puttin' on the Ritz." Previews begin January 15. (See "Off Broadway.")

PHOTOGRAPH BY STEPHANIE FOXX.

Previews

Spring(s) in January

Extraordinary gimmicks deployed with excessive amounts of energy, humor, and music can thrill a crowd—and not just at Apple Computer product demos. The latest entry into the *De La Guarda*–Blue Man Group genre of highly physical spectacle is the San Francisco troupe Capacitor (cast, pictured), which, in its **Within Outer Spaces**, will send its dancers ricocheting off trampolines and twirling from elastic bands in the tiny space of Here. If the past is any guide, you should catch this group now while tickets are cheap—and before they open a Las Vegas theater, perform with Moby, and begin advertising microprocessors. Performances begin January 16. (See "Off-Off Broadway.")



Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

★ Elaine Stritch: At Liberty
The extraordinary Elaine Stritch has collaborated with New Yorker writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sun. at 3. • Public Theater, 425 Lafayette St. (212-239-6200).

★ The Fantasticks
Catch this legendary hit before it finally shutters. The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try to Remember" was first sung 41 years ago. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hobson's Choice
Brian Murray and Martha Plimpton star in Harold Brighouse's 1915 comedy about a tyrannical cobbler and his three daughters. David Warren directs. $45. Call for schedule. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

★ Homebody/Kabul
In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

★ La Lupe: My Life, My Destiny
Carmen Rivera's successful musical about the salsa star returns, starring Doreen Montalvo. Tuesday performances are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-239-6200).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Cathy Richardson and Catherine Curtin are now joined by pop singer Beth Hart. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Mostly Sondheim
Musical vet Barbara Cook's new solo show arrives in New York after a successful West End run. $40 and $60. Sun. and Mon. at 7:30. Through 2/11. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Mrs. Feuerstein
Off-Off vet Murray Mednick's drama about a Holocaust-obsessed writing teacher who fantasizes about a ménage à trois with two German colleagues. $40. Tues.–Sat. at 8, Sun. at 3. Through 1/27. • Chashama Theatre, 135 W. 42nd. St. (212-591-1343).

Murdered by the Mob
Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Othello
Two of our finest Shakespearean actors take the stage. Keith David plays the title role; Liev Schreiber plays Iago. Former Long Wharf Theatre artistic director Doug Hughes directs. $25–$35. Tues.–Sat. at 8, Wed., Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men.* The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

[sic]
The Obie-winning Soho Rep stages Melissa James Gibson's new comedy about three neighbors: a novelist, a musician, and an auctioneer. $30. Most nights at 7:30. Through 1/18. • Soho Rep, 46 Walker St. (212-479-7979).

Speaking in Tongues
Despite an impressive opening scene, this mysterious drama by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom,* ultimately feels more contrived than complex. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. Through 1/20. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Streets of New York
A flat new adaptation of Dion Boucicault's musical, with songs and direction by Charlotte Moore. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 1/20. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Summer of '42
A musical adaptation of the movie and 1971 Herman Raucher novel about three boys coming of age on a pristine island during WWII. Music and lyrics by David Kirshenbaum; book by Hunter Foster. $25–$65. Wed.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

★ The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

★ Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn (*Proof*) shaped the script; Scott Schwartz (*Bat Boy*) directs. Now starring New Kids on the Block vet Joey McIntyre. $30–$55. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

True Love
Charles L. Mee's *True Love,* an exploration of love set in

PHOTOGRAPH BY RAJAT GHOSH.

a gas station, follows *First Love* and *Big Love* (opening soon at BAM). $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. Through 1/20. • The Zipper, 336 W. 37th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 1/20: Kate Clinton, LaChanze, and Marcia Wallace. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Voice of the Turtle
Mint Theater stages John van Druten's WWII-era comic drama. $35. Tues.–Thurs. and Sun. at 7, Fri–Sat. at 8, Sat. and Sun. at 2. Through 1/20. • Mint Theater, 311 W. 43rd St. (212-315-0231).

Off-Off Broadway

The Alamo Piece
Sigfrido Aguilar and Jim Calder stage a tribute to the people of the Mexican-American border, produced by Intar, the longest-running Hispanic theater in the country. $15. Fri. and Sat. at 8, Sat. and Sun. at 3. Through 1/20. • Intar 53 Theatre, 508 W. 53rd St. (212-279-4200).

Arms and the Man
Ernest Johns directs George Bernard Shaw's wartime comedy about a "chocolate creme soldier" who finds refuge in the boudoir of a Serbian lady. $15–$40. Call for schedule. Through 3/28. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

As It Is in Heaven
In Arlene Hutton's musical drama, set in a Shaker community in 1830s Kentucky, a group of women claim to have visions of angels. $15. Call for schedule. Through 2/5. • Arclight Theatre, 152 W. 71st St. (212-279-4200).

Canard, Canard, Goose?/Obscene Jesters/I Think I Ken
Three new works occupy Here's weekend nights, including Sloan MacRae's *Obscene Jesters*, a drama about three stand-up comedians on the road, with music by Michael Friedman. Call for schedule and prices. Fri.–Sun. Through 2/17. • Here, 145 Sixth Ave. (212-647-0202).

Criss Angel Mindfreak
A futuristic illusion and escape art show. $15–$55. Mon.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

¿De Dónde? (Where Are You From?)
Mary Gallagher's drama about an illegal Latin American immigrant who is detained by authorities. $15. Fri.–Mon. at 8. Through 2/11. • Looking Glass Theatre, 422 W. 57th St. (212-206-1515).

The Deal
Irish director Connall Morrison stages Gyavira Lasana's one-act about a prisoner arrested for a crime he did not commit. $12. Call for schedule. Through 1/27. • NuYorican Poets Cafe, 236 E. 3rd St. (212-505-8183).

Duck's Crossing
Jane Shepard's warm-spirited country comedy is directed by Julie Hamberg. $15. Call for schedule. Through 1/27. • Vital Theatre, 432 W. 42nd St. (212-592-0129).

★ Ecco Porco
Written and directed by Mabou Mines founder Lee Breuer, this drama tracks Gonzo Porco, a persecuted pig who seeks solace in the Animations Anonymous company of Rose the Dog and Sri Moo the Guru Cow. Mabou Mines veterans Frederick Neumann and Ruth Maleczech star. Wed.–Sun. at 7. $25. Through 1/27. • P.S. 122, 150 First Ave. (212-477-5288).

Eve's Apple
Screaming Venus stages a festival of one-person shows, including Lisa D'Amour's *Autopsy*, a drama about three mutant girls, and Kevin Flynn's *Shotgun Wedding*, a tale about the playwright's days as Discovery Channel shark-bait. $15. Call for schedule. Through 2/3. • Kraine, 85 E. 4th St. (212-358-3689).

★ Flicker
Big Art Group (*Clearcut, Catastrophe!*) takes on slasher films with a "real-time film" production combining live actors and two film reels. $15. Thurs.–Sun. at 7:30. Through 2/3. • P.S. 122, 150 First Ave. (212-477-5933).

Life Is a Dream
Pedro Calderon de la Barca's imagistic classic is revived by Edge Theater. Thurs.–Sun. at 8. 1/26–2/16. • Walker Space, 46 Walker St. (212-414-5136).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)
The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car "that turns out to be human consciousness in disguise." $15. Tues., Thurs.–Sun. at 8. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Medeamaterial and Quartet
Cx & Company stage two of Heiner Muller's dark experimental works. $15. Mon. and Wed.–Sun. at 8. Through 1/27. • Access Theatre, 380 Broadway, at White St. (212-760-5989).

★ Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

No Live Girls: A Times Square Festival
To celebrate the Show World porn palace's transformation into Todo con Nada's theater, the company will stage David Rabe's *In the Boom Boom Room*, Genet's *The Balcony*, and a number of short works. $18. Call for schedule. Through 2/24. • Todo con Nada Show World, 685 Eighth Ave., at 42nd St. (212-586-7829).

No. 11 (Blue & White)
Alexandra Cunningham's new play, directed by Daniel Aukin, tracks teens in a suburban high school. $15. Call for schedule. Through 2/3. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-206-1515).

Oedipus the King
Jean Cocteau Rep stages the classic. $15–$40. Call for schedule. Through 1/24. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Permanent Visitor
A festival of plays celebrating the playwright and novelist Dawn Powell. $15. Call for schedule. • 78th Street Theatre Lab, 236 W. 78th St. (212-206-1515).

Rebel Without a Pause
Having ditched the monologue she planned to deliver after the events of September 11, solo performer Reno is confronting the WTC disaster, the war, and more. $15. Thurs.–Sun. at 8. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The Ring: The Operatic Era Laboratory
Target Margin stages five original pieces that probe aspects of Richard Wagner's *The Ring*. $5. Call for schedule. Through 2/10. • Flamboyan Theatre, 107 Suffolk St. (212-358-3657).

★ Speed-Hedda
Ibsen's classic is retold as a mambo melodrama set in 1962 by the gender-bending Los Angeles troupe Fabulous Monsters Performance Company. Thurs.–Sun. at 8. 1/17–2/3. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

★ Tartuffe
Gerald Anthony, Crista Moore, and Keith Reddin star in Jeff Cohen's new version of the Molière comedy, set in 1930s Manhattan. $15. Thurs.–Sat. at 8, Sun. at 3. Through 2/16. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

The Tender
Gregor Drozdek's drama about a gambling, alcoholic bartender is directed by Sasha Schulman. $12. Thurs.–Sat. at 8. Through 1/19. • Kraine Theater, 85 E. 4th St. (212-375-0859).

¡Todo Tango!
A raucous tango musical conceived by Angel Gil Orrios and Marga Mitchell. $22–$25. Thurs.–Sat. at 8, Sat. at 3, Sun. at 4. 1/17–2/17. • Thalia Spanish Theatre, 41-17 Greenpoint Ave., Queens (718-729-3880).

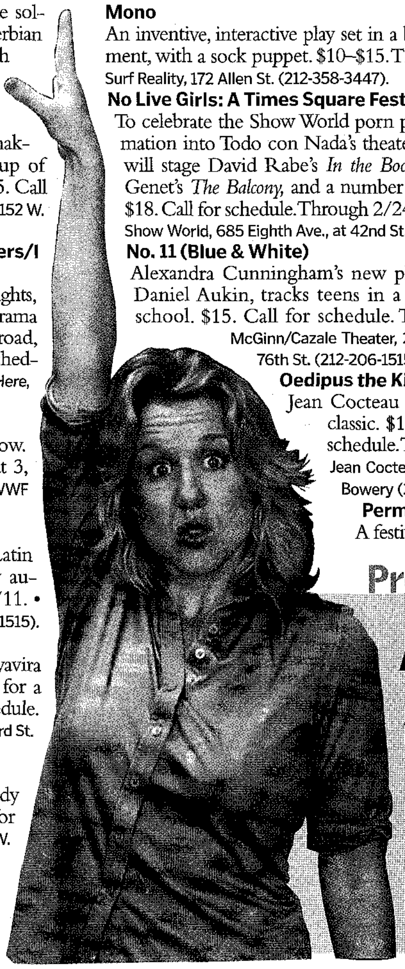
★ The Train Play
The talented downtown troupe Clubbed Thumb stages a comic drama by Liz Duffy Adams about some very odd strangers on a train, including an earth goddess, a 12-year-old with superpowers, and three brothers from Ulyanovsk. $15. Thurs.–Sun., 1/21, and 1/28 at 8. Through 2/2. • Ohio Theater, 66 Wooster St. (212-802-8007).

Unequalibrium
A new solo show by Alexander Lyras (*desperelics*) introduces a science teacher, a plumber, a laid-off Web designer, and an attorney in a variation on Homer's *Odyssey*. $30. Fri. and Sat. at 8, Sun. and Mon. at 7. • Gene Frankel Theater, 24 Bond St. (212-462-3107).

Unexpected Journeys
The Kazbah Project and the Lower East Side Tenement Museum present a festival of new plays by women from Muslim communities. $15. Call for schedule. Through 1/27. • Tenement Theatre, 97 Orchard St. (212-431-0233).

What You Will
Rebecca Holderness directs Shakespeare's comedy with a cast of 22 actors. $15. Wed.–Sun. at 8. 1/12, 1/13, and 1/19 at 3. Through 1/19. • Clark Studio, 70 Lincoln Center Plaza (212-924-0077).

Within Outer Spaces
The very physical music-theater group Capacitor juggles, tumbles, springs, and pounds its way into Here. $18–$20. Wed.–Sun. at 8:30. 1/15–1/20 and 1/24–1/26. • Here, 145 Sixth Ave. (212-647-0202).



Previews

Adopt-a-Comic

After a raft of positive reviews, the wry *Daily Show* correspondent Lauren Weedman (pictured) is quickly reviving her solo show **Homecoming** at the ArcLight Theatre. In her autobiographical comedy, the adoptee Weedman channels her dysfunctional family and relates the unpredictably funny tale of her search for her birth mother. A little more success and Weedman may have to parody herself on Comedy Central. Previews begin January 17. (See "Off-Off Broadway.")

PHOTOGRAPH BY CAROL ROSEGG.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Sarah Austin
Playful collage constructions of color Xerox images that reflect on Old Master paintings; through 2/9. • Venardos & Co. and Zoubok, 1014 Madison Ave. (212-879-5858).

★ Gordon Matta-Clark
Drawings by this artist who fused various media—including architecture, performance, photography, and film—and was known for transforming the city's abandoned buildings into works of art (see "Solos," "SoHo and TriBeCa"); through 2/16. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

★ Ana Maria Pacheco
The first American venue for the Brazilian artist's *Dark Night of the Soul*, an installation of life-size carved and painted wooden figures inspired by her memories of candlelit processions of statues of the church, and created in 1999 during her four-year appointment as fourth associate artist at the National Gallery in London; through 2/2. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

57th Street Area

Vincent Desiderio
New oil-on-paper paintings by this artist known for his emotionally overwrought, dramatically lit scenes of figures in interiors; through 2/2. • Marlborough, 40 W. 57th St. (212-541-4900).

★ Dan Graham/Dara Birnbaum
Five of the artist's early films from late sixties and early seventies that used the variables of camera and body, performer and spectator, and the split screen to invert conventions of classical cinema/An audio and visual installation, *Erwartung: Expectancy* that is the artist's updated version of the 1909 Schoenberg opera and presents its main character, a woman in search of her lover, as a contemporary and more contemplative figure. Through 2/9. • Goodman, 24 W. 57th St. (212-977-7160).

Lane Twitchell
Whimsical, labor-intensive cut-paper "paintings" that comment on the destructive forces in American culture through tapestrylike images of tiny buildings, cars, kudzu vines, and road signs; through 2/9. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ Esteban Vicente
A memorial exhibition of the Abstract Expressionist's luminously colored paintings and works on paper; through 3/2. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

★ Trevor Winkfield/Tom Burckhardt
Vividly colored paintings of narratives involving astronomers, navigators, ornothologists, athletes, and poets/Totemic arrangements of ink-and-graphite drawings on aged book leaves. Through 2/9. • De Nagy, 724 Fifth Ave. (212-262-5050).

Kevin Zucker
Paintings of vacant lobbies, auditoriums, and other semi-public spaces that suggest alienation and impending drama; through 3/2. • Boone, 745 Fifth Ave. (212-752-2929).

SoHo and TriBeCa

★ Alighiero e Boetti
Paper-on-canvas works from the artist's "Biro" series of the seventies and eighties, in which he and his assistants would use blue, red, green, and black ball-point pens to create graph-like compositions often containing puzzles, puns, and linguistic codes; through 3/2. • Sperone Westwater, 121 Greene St. (212-431-3685).

★ Tacita Dean
Photogravures based on postcards collected by the artist that transform each postcard image into the final scene of an imagined film, complete with inscribed stage directions; through 2/9. • Blum, 99 Wooster St. (212-343-0441).

Felrath Hines
Lyrical abstract paintings spanning 1958 to 1991 by a consummate colorist (1913–1993) who had been the chief conservator at the Hirshhorn Museum and Sculpture Garden until his retirement in 1984; through 2/5. • Kelly, 591 Broadway (212-226-1660).

★ Gordon Matta-Clark
Photographs, cut-drawings, and drawings relating to the artist's 1973 project *A W-Hole House* for a gallery exhibit he was having in Genoa, Italy, the centerpiece of which was a single-story building in Genoa that the artist was invited to architecturally transform by making cuts in its walls and roof (see "Solos," "Madison Avenue and Vicinity"); through 2/16. • Zwirner, 43 Greene St. (212-966-9074).

Chelsea

★ Carl Andre
The minimalist sculptor's poems, typed on pieces of paper, reorder language in non-hierarchical, non-relational ways; through 1/26. • Cooper, 534 W. 21st St. (212-255-1105).

Carlos Betancourt/Mónica Castillo
Large-scale color photographs of human bodies covered with ancient African and pre-Columbian symbols and the artist's signature reverse handwriting/Paintings, painted objects, photographs, and video; through 2/2. • Miller, 524 W. 26th St. (212-366-4774).

Bram Bogart
Paintings from the past 30 years that use the artist's signature heavy impasto and vivid color fields; through 2/2. • Marlborough, 40 W. 57th St. (212-541-4900).

★ Leo de Goede
Two new group of paintings, including the artist's signature "board paintings" on plywood in which colors are applied following the contours of the plywood's grain and monumentally-scaled black-and-white paintings on plywood; through 2/16. • Kasmin, 293 Tenth Ave. (212-563-4474).

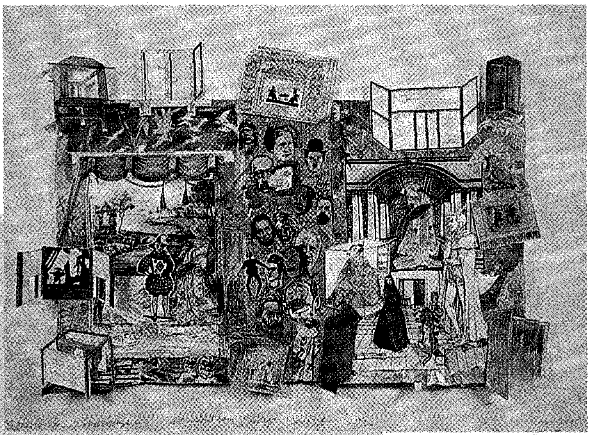
★ Charles and Ray Eames/Abbas Kiarostami
Blacktop (1952), the first complete film by the designers, showing, in ten-and-a-half minutes, the washing of a schoolyard blacktop/*Sleepers* (2001), a floor-projected, unedited video work by the feature-film director. Through 2/9. • Rosen, 525 W. 24th St. (212-627-6000).

Daniel Heimbinder
Hallucinogenic drawings of a depraved cast of characters from the artist's imagination; through 2/2. • Clementine, 526 W. 26th St. (212-243-5937).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

On View

Set Pieces



It seems odd enough these days for an artist to follow rules, let alone make them. But that's exactly what Jane Hammond, whose first solo New York museum show, **Jane Hammond: Back Stage—Secrets of Scene Painting**, opens this week (Whitney Museum of American Art at Philip Morris, 120 Park Avenue, at 42nd Street; January 18–April 5), did in 1987 when she decided to restrict herself to a signature "alphabet" of 276 images and six colors. "Everywhere I looked, everyone had developed a consistent style that looked like a corporate logo. I was looking for a way to keep my work as expansive and changing as I felt life around me was, and I was trying to figure out how I could use a system as a surrogate for style," recalls Hammond, who then proceeded to make the most of an inventory of reproduced images drawn from palmistry, puppetry, science, art history, Victorian and Edwardian children's books, games, beekeeping, and her various other interests. The artist set her course even more precisely in 1993, when she commissioned poet John Ashbery to come up with a list of titles for future works, an eight-year project that resulted in 62 paintings, many of which are currently included in a traveling museum exhibition now at the Cleveland Center for Contemporary Art. At the Whitney, Hammond's one monumental multipanel painting, *Back Stage: Secrets of Scene Painting* (2001; pictured, a paper model), her first effort since the Ashbery collaboration, shows the artist at her lively best, drawing from her lexicon and using overlapping vignettes to suggest the multifold structures of memory. "I'm trying to get at the feeling of performances remembered," Hammond says. Are theater sets next? "If Ricky Jay would write a play based on Italo Calvino, *that's* a set I'd angle for." E.N.

PHOTOGRAPH BY PETER MUSCATO.

Mark Kostabi/Ryan McGinness
Non-ironic remakes of works by Leonardo da Vinci, Marcel Duchamp, Robert Mapplethorpe, Pablo Picasso, and other artists/Paintings made like traditional signs, in porcelain baked enamel on steel. Through 2/9. • Stux, 529 W. 20th St. (212-352-1600).

James Lecce
Garishly colored abstract paintings that the artist creates by manipulating polymer emulsions; through 2/16. • Cristinerose, 529 W. 20th St. (212-206-0297).

David Moreno/Nancy Shaver
Playfully hued paintings of patterns that reference technology/Wall sculptures constructed from found wood boxes. Through 2/9. • Feature, 530 W. 25th St. (212-675-7772).

Kristin Oppenheim
An installation titled *Black Sabbath* in which the artist's voice and music combine with other elements to create an ephemeral whirl of desire; through 2/8. • 303, 525 W. 22nd St. (212-255-1121).

★ Bernard Piffaretti
Abstract paintings in flat, unmixed colors that are divided in half by a vertical line and depict a pattern on one side and its replica on the other; through 2/9. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Huang Yong Ping
Site-specific installation works by a Paris-based Chinese artist known for his subversions of traditional modes of thinking and cultural stereotypes, among them a monumentally scaled replica of a prayer wheel that has been dismantled; through 2/9. • Gladstone, 515 W. 24th St. (212-206-9300).

Carol Rhodes/Amy Sillman
Paintings of aerial landscapes based on a variety of photographic and illustrative sources such as geography books and the artist's own photographs/An improvisational, multi-page drawing that plays out on a simple horizontal landscape, from left to right like a drawn letter. Through 2/2. • Sikkema, 530 W. 22nd St. (212-929-2262).

★ Peter Schuyff
Paintings whose patterned, vaguely Harlequinesque fields of line and color were inspired by the handkerchief in Raphaelle Peale's 1825 painting, *Venus Rising From the Sea—A Deception*; through 2/23. • Maynes, 529 W. 20th St. (212-7741-3318).

Guy Richards Smit
A five-channel video work that presents a fictive band performing a music video individually for five different camera views; through 2/9. • Team, 527 W. 26th St. (212-279-9219).

Yvonne Thomas
Recent geometric abstract paintings; through 2/2. • DeWitt, 547 W. 27th St. (212-695-6845).

Frederic Matys Thursz/Sean Scully
A selection of the late artist's luminous abstract color paintings from the seventies and eighties/One new painting from the artist's continuing series, "Wall of Light." Through 2/2. • Lelong, 528 W. 26th St. (212-315-0470).

★ Brad Tucker
Low-tech sculptures of youth-culture icons, among them flip-flops, skateboards, and amplifiers, by a Houston-based artist; through 2/9. • Lombard-Freid, 531 W.26th St. (212-967-8040).

Roberto Turnbull
Architectonic drawings and found-object sculptures by a Mexico City–based artist; through 2/2. • Scott, 529 W. 20th St. (646-486-7004).

★ Clara Williams
A site-specific installation of paintings and sculpture that recreates a panoramic nineteenth-century painting by Edouard Castres titled *French Army Entering Switzerland*, and tranforms a gallery visitor into a performer in a tableau vivant; through 2/2. • Klagsbrun, 526 W. 26th St. (212-243-3335).

Maciej Wisniewski
Two multimedia installations, both of which project live feeds from the Internet and use the "netomat" software created by the artist; through 2/9. • Postmasters, 459 W. 19th St. (212-727-3323).

Group Shows

Madison Avenue and Vicinity

Castelli
Paintings and sculpture incorporating silver color surfaces, by Cesar, Koons, Kusama, Pollock, Warhol, Watts; through 2/2. • 59 E. 79th St. (212-249-4470).

★ Roth Horowitz
"NEWfirst*Initial*," a selection of early-sixties experimental artworks centered on Fluxus, by Brecht, Cage, Dine, Hansen, Ono, Oldenburg, Whitman, others; through 2/9. • 160a E. 70th St. (212-717-9067).

57th Street Area

Krugier
An exhibition pairing rare works of primitive art from Africa, Oceania, and North America with works by Dubuffet, Gonzalez, Miro, Picasso, and other artists who took inspiration from primitive and tribal art; through 1/19. • Krugier, 41 E. 57th St. (212-755-7288).

SoHo and TriBeCa

Apexart
"Gain," works that address the role of technology in daily life, by Anderson, Linehan, Matthews, Polli, Matiasek, onami; through 1/26. • 291 Church St. (212-431-5270).

Chelsea

Boesky
"Crisp," works by eleven artists represented by the Los Angeles gallery, Richard Telles Fine Art, many of whom have not previously exhibited in New York; through 2/2. • Boesky, 535 W. 22nd St. (212-680-9889).

Cohan Leslie and Browne
Paintings by six emerging artists from the U. S. and Europe making their U.S. or New York debut with this show, among them Barath, Elrod, Rapson, Woods; through 2/16. • 138 Tenth Ave. (212-206-8710).

★ D'Amelio Terras
Sculptures from the nineties created from unassuming materials and obliquely referencing political and social issues, by Feher, Gober, Gonzalez-Torres, Kelley, Pierson; through 2/9. • 525 W. 22nd St. (212-352-9460).

★ Gorney Bravin + Lee
Paintings, sculpture, and works on paper that explore the realm between abstraction and landscape, by Bamber, Deutsch, Dryer, Neudecker; through 2/2. • 534 W. 26th St. (212-352-8372).

Harris
"Curious Terrain," works that use the landscape as vehicle for personal vision, by Downes, Gornik, Hatton, Henle, Kühn, Mann, Martin, Tucker, York, others; through 2/2. • 529 W. 20th St. (212-463-9666).

Photography

Shimon Attie/Malick Sidibé
Photographs of sugar and blood—shown individually or intermingling—that suggest lunar landscapes/Vintage black-and-white studio portraits by a photographer from Bamako, Mali. Through 2/2. • Shainman, 513 W. 20th St. (212-645-1701).

★ Roger Ballen
Stark, unsettling portraits, still-lifes, and interior scenes from the new book *Outland* (Phaidon Press) that were taken by this Johannesburg-based native New Yorker between the mid-1980s and the present in remote areas outside Johannesburg; through 2/16. • Gagosian, 980 Madison Ave. (212-744-2313).

★ E. J. Bellocq
Portraits of prostitutes in New Orlean's Storyville district taken in the early 1900s; through 2/2. • Saul, 535 W. 22nd St. (212-627-2410).

Debbie Fleming Caffery
Intimate portraits of a woman from the photographer's hometown of Breaux Bridge, Louisiana; through 2/9. • Ricco Maresca, 529 W. 20th St. (212-627-4819).

★ Richard Caldicott
Large-format color photographs by a London-based artist that transform Tupperware boxes and lids into mysterious forms; through 2/16. • Meyerowitz, 580 Broadway (212-625-3434), Wed.-Fri. 11-6.

Robert Frank
Photographs taken between 1948 and 1961 in Peru, Paris, London, Venice, New York, Wyoming, and Idaho; through 2/23. • Miller, 20 W. 57th St. (212-397-3930).

★ David Goldes
Black-and-white images of mysterious scientific experiments involving electricity and water by a photographer who was trained as a molecular biologist; through 2/9. • Milo, 552 W. 24th St. (212-414-0370).

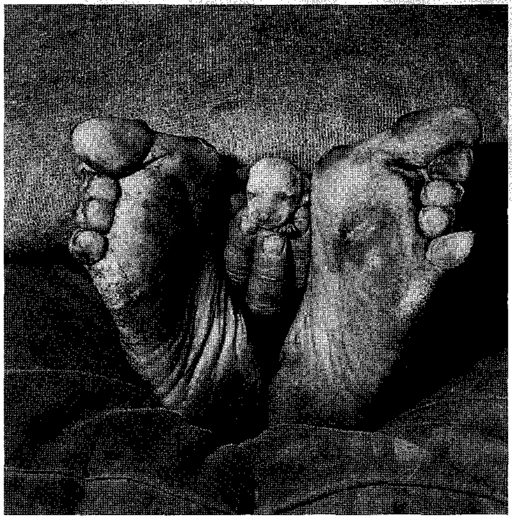
★ Jan Groover
New digital color prints showing layers of objects that appear to be tumbling through space; through 2/16. • Borden, 560 Broadway (212-431-0166).

George Hoyningen-Huene/Horst
An exhibition pairing the work of the former, the Russian-born baron and fashion photographer known

Photography

Animal Prints

They may have tough lives themselves, but the folks inhabiting remote areas outside Johannesburg, South Africa, still dote on their pets, according to **Roger Ballen**'s formal black-and-white portraits, which can be seen in his recent book *Outland* (Phaidon Press; $49.95) and at Gagosian Gallery (980 Madison Avenue, near 76th Street; through February 16), where Ballen is having his first United States exhibition. A native New Yorker, educated as a geologist, who settled in Johannesburg in 1982, Ballen has been training his lens on this overlooked population for 25 years, posed in their bedrooms, living rooms, and kitchens with cats, pigs, dogs, and puppies (pictured, *Puppy Between Feet*, 1999).



PHOTOGRAPHY COURTESY PHAIDON PRESS.

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for his dramatic lighting and classical compositions, with that of his similarly talented Condé-Nast protégé; through 2/2. • Staley-Wise, 560 Broadway (212-966-6223).

ICP

"New Histories of Photography 3—The First Snapshots: At Home and Abroad," 60 pioneering Kodak snapshots from the 1880s and 1890s, from the collections of ICP and the George Eastman House in Rochester, New York; through 3/17. • "Foreign Body: Photography and the Prelude to Genetic Modification." A look at the way individuals were portrayed between 1852 and 1945 in medical and scientific photography, portraiture, and popular imagery; through 3/17. • "Another Vietnam: Pictures of the War From the Other Side." An exhibit of more than 120 black-and-white photographs by Vietnamese soldier-photographers, co-organized by ICP and National Geographic; through 3/17. • "Hidden Truths: Bloody Sunday 1972." Photographs by Fulvio Grimaldi, Fred Hoare, Gilles Peress, Robert White, and others documenting the protest march in Derry, Northern Ireland, in which 13 civilians were killed by British soldiers; through 3/17. • 1133 Sixth Ave., at 43rd St. (212-857-0045), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $8, $6 students and seniors

★ Seydou Keïta

Black-and-white studio portraits by an Malian photographer known for his formal but uncontrived images of Africans; through 2/2. • Kelly, 528 W. 29th St. (212-239-1181).

Artur Nikodem

Vintage silver prints of the Austrian artist's models and lovers, including his two wives; through 3/2. • Mann, 210 Eleventh Ave. (212-989-7600).

★ Perry Ogden

Photographs from Ogden's recently published book, *7 Reece Mews: Francis Bacon's Studio* (Thames & Hudson), that offer an intimate look at the painter Francis Bacon's disorderly studio in South Kensington, London, showing it exactly as he left it at the time of his death in 1992; through 1/26. • Shafrazi, 119 Wooster St. (212-274-9300).

★ Jerry Spagnoli

Daguerreotypes of anatomical details and abstracted bodies in motion by a contemporary photographer who has literally reinvented the nineteenth-century process; through 1/26. • Houk, 745 Fifth Ave. (212-750-7070).

Kunié Sugiura

Life-size photograms depicting characteristic gestures, performances, and actions by a variety of artists; through 2/2. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Throckmorton

"Diego y Frida," photographs of the Mexican artists Diego Rivera and Frida Kahlo taken by their friends and colleagues, among them Lucien Bloch, Manuel and Lola Alvarez Bravo, Leo Matiz, and Tina Modotti; through 3/2. • 153 E. 61st St. (212-223-1059).

Museums

American Craft Museum

"Mikromegas." Whimsical stickpins by well-known jewelry designers; through 4/28. • "Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum

★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History

"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum

"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14. • 725 Park Ave. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Bronx Museum of the Arts

"One Planet Under a Groove: Hip Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 3/3 • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

★ "Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center

"Anna Maria Maiolino: A Life Line/Vida Afora." Drawings by an Italian-born Brazil-based conceptual artist also known for her sculpture, performances, installations, and photographs; through 2/21. • "Suzan Frecon: drawing painting." Approximately 50 of the American abstract artist's watercolors from the nineties, on view in the Drawing Center's Drawing Room, at 40 Wooster St.; through 2/21. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3. • ★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17. • "Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10 • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Earthly Bodies: Irving Penn's Nudes, 1949–50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5. • "Benjamin Brecknell Turner: Rural England Through a Victorian Lens." Approximately 40 photographs of the English countryside in the 1850s that depict ruined abbeys and castles, thatched barns, cottages, and other picturesque subjects; through 4/21. • "Courtly Radiance: Metalwork from Islamic India." Examples of sixteenth- and seventeenth-century metal vessels created for daily or ceremonial use; through 3/24. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 3/31. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; through 3/3. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon

Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

★ "Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20. • "Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor"; through 1/27. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio

"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $5, $3 students and seniors (free admission Thurs. from 5–8).

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6; $5, $2.50 students, seniors, and children.

Museum of Modern Art

"Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; through 1/22. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"*The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • "Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Neue Galerie

★ "New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11–7; Sun. 1–6; $10, $7 students and seniors.

New Museum of Contemporary Art

"Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; 1/25–4/28. • "Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library

"The Public's Treasures: Americana From the New York Public Library." Seldom-displayed books and documents from the library's collections, including a copy of the first book printed in America; through 1/26. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled *mid-century life in New York City; through 1/27.* • "75 Years of Holiday Magic: Macy's Thanksgiving Day Parade." Photographs, drawings, and archival material chronicling the history of the parade; through 2/17. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Loop." Film, video, sculpture, photography, and performance illustrating various aspects of the phenomenon of the loop, by Alÿs, Baranowsky, Floyer, Graham, Pfeiffer, Sierra, Tellez, others; through 1/27. • "Animations." Works by 31 artists who use or reference animation, among the Francis Alÿs, Jeremy Blake, Liam Gillick, and Karen Yasinsky; through 1/20. • ★ "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31. • ★ "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Queens Museum of Art

"Translated Acts: Performance and Body Art From East Asia, 1999–2001"; through 2/17. • "Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7/02. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian

"Across Borders: Beadwork in Iroquois Life." Beaded pincushions, moccasins, picture frames, and other objects created by Iroquois people; through 5/19. • "Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21. • 1 Bowling Green (212-514-3712), 10–5 daily, Thurs. 10–8; free.

Whitney Museum of American Art

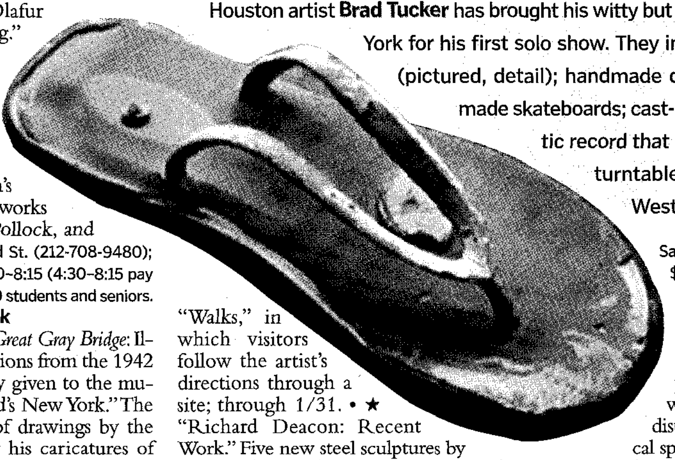
★ "Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the *1860s to the Civil Rights movement of the sixties and beyond; through 2/3.* • ★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • "Into the Light: The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works; through 1/27. • "Paul Pfeiffer." A new video installation by the 2000 Bucksbaum Award winner and Whitney artist-in-residence; through 2/24. • "Burt Barr: Projections." Four silent projections that subvert filmic devices; through 1/27. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20. • "Michael Heizer's *Actual Size: Munich Rotary* (1970)." The artist's largest photographic projection work, showing a 360-degree view of the interior of his 1969 earthwork *Munich Depression*; through through 1/27. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Jane Hammond: Back Stage—Secrets of Scene Painting." A monumental, site-specific painting that fills the back wall of the gallery with a series of overlapping vignettes that depict distinct improvisational performances and theatrical spaces; 1/18–4/5. • "Lucky DeBellevue: Khlysty, the Owls, and the Others." Recent sculpture; 1/18–4/5. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Talent

Dude, Where's My Art?



Houston artist **Brad Tucker** has brought his witty but laid-back homages to youth culture to New York for his first solo show. They include his cast-latex-and-plastic *Flip Flops* (pictured, detail); handmade denim-covered wood amplifiers on handmade skateboards; cast-rubber skateboard wheels; and a cast-plastic record that plays a seventies disco hit on a handmade turntable. Enjoy! At Lombard-Freid Fine Arts, 531 West 26th Street; through February 9.

PHOTOGRAPH COURTESY LOMBARD-FREID FINE ARTS.

Auctions

Christie's

1/18 and 1/19 at 10 and 2: "Important American Furniture." On view from 1/12. 1/22 at 10 and 2: "Chinese Export Art." On view from 1/12. • 20 Rockefeller Plaza (212-636-2000).

Doyle

1/23 at 10: "Important English and Continental Furniture and Decorations." On view from 1/19. • 175 E. 87th St. (212-427-2730).

Sotheby's

1/17 at 10:15 and 2 and 1/18 at 10:15: "Americana." On view from 1/12. 1/18 at 10:15: "100 Years of American Silver, 1690." On view from 1/10. 1/18 at 11:15: "Important Americana from the Collection of Richard and Joy Kanter." On view from 1/10. 1/18 at 2: "American Folk Art from the Collection of Sandy and Julie Palley." On view from 1/10. 1/19 at 10:15 and 2: "The Collection of Mr. and Mrs. Lammot du Pont Copeland." On view from 1/8. 1/20 at 10:15: "Property from the Collection of Gunston Hall Plantation." On view from 1/12. 1/20 at 2: "Selections from Israel Sack, Inc." On view from 1/8. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

1/17 at 10:30: "Modern Press & Illustrated Books." On view from 1/12. • 104 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

Across the Street
You can't tell from looking that Eli Zabar's white-tablecloth fine-dining destination restaurant has morphed into a casual trattoria and pizzeria. But now mini ficelles have been replaced by Neapolitan country bread, tables are adorned with bottles of red wine and jars of hot-pepper flakes, and the menu runs to uncharacteristically affordable red-sauce favorites like chicken Parmesan, lasagne, and spaghetti and meatballs. • 444 E. 91st St. (212-722-4000). (M)

★ AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streit's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

Alice's Tea Cup
Rebelling against the notion that tea must be confined to the afternoon, this Upper West Side wonderland serves breakfast, lunch, dinner, and dessert. All that plus 100 teas, a takeout counter, a private party room, organic baby food, and enough tchotchkes to drive any Hatter mad. • 102 W. 73rd St. (212-799-3006). (I-M)

Bid
Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Black Duck
Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Blue Fin
How can you tell you're in a W hotel? The striking design; the hip Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the new W Times Square. Theatergoers and nearby office workers will relish the Chilean barnacles, the $60 shellfish "castle," the sushi bar, and the upstairs jazz club, but only registered hotel guests can order pints of homemade ice cream off the room-service menu. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Commissary
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

The Harrison
Another local hangout from the Red Cat crew that's already so popular you'll have to book far ahead to sample the sweetbreads saltimbocca and grilled Arctic char. The hulking pork chop is too dry, and an itsy portion of cavatelli with veal cheek barely fills our own cheek. But it's early yet and the welcome is huge; the wait staff, well-drilled. And the pumpkin tart veers triumphantly into delicate creaminess. • 355 Greenwich St. (212-274-9310). (M)

★ La Brunette
Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I-M)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Les Halles Downtown
Kosher steakhouse Le Marais closed on September 11, and has reopened as the second local branch of Les Halles, home of juicy steak-frites and, when he's in town, chef-writer Anthony Bourdain. New additions to the popular formula: fruits de mer, Chinatown seafood, and a burger for the bear economy. • 15 John St. (212-285-8585). (M)

Luce
This beautifully restored Sixth Avenue bodega may do for that lonely, pappardelle-deprived stretch what pioneering Cucina did for Park Slope's now-burgeoning boulevard years ago. Chef Andrew Blackmore-Dobbyn, formerly chef de cuisine at Savoy, has come up with an intriguing Italian-Mediterranean menu: Sicilian seafood couscous, guinea hen with pomegranate sauce, and even a bravely revisionist take on a borough favorite, spaghetti and meatballs—tiny lamb ones, that is. • 411 11th Street, at Sixth Ave., Brooklyn (718-768-4698). (M)

Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway station. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a budget hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Laos-style chicken-and-cucumber salad, and Indian flatbread with marinated lamb and onion jam. • 130 E. 57th St. (212-688-3939). (M)

OPENINGS

Bark
The Cowgirl Hall of Fame is lots of fun, but sometimes too rowdy for its own good. This week, the owners turn the erstwhile private-party room into a separate, more mature 48-seat entity, with its own sophisticated menu of "city western cuisine" like ancho-chili-rubbed rack of lamb, cornbread-crusted pork tenderloin, and pecan-bourbon crème brûlée. • 255 W. 10th St. (212-633-1133). (I-M)

Olica
The sleek space that was formerly L'Actuel reopens on January 22 with a scaled-down menu, (barely) lower menu prices, and a new design incorporating sheer fabrics, earth tones, and light fixtures made from New Mexican twigs. • 145 E. 50th St. (212-583-0001). (M-E)

Pomodoro Italian Express Food
This no-frills café gives some spirited competition to Manganaro's down the block, with its comparatively dainty renditions of Italian heroes, made-to-order pastas, and lunch specials, available for delivery and corporate catering. • 518 Ninth Ave., nr. 38th St. (212-239-7019). (I)

BACK BY POPULAR DEMAND

This year, Winter Restaurant Week runs twice its usual length, from January 28 through February 8, weekdays only. For a complete list of restaurants offering a $20.02 lunch and a $30.02 dinner, go to www.nycvisit.com.

Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. Like-minded pastry chef Will Goldfarb ensures that the meal ends on a suitably avant-garde note by adorning his liquid chocolate tart with a paper-thin sheet of pulverized Halls Mentho-Lyptus. • 575 Hudson St. (646-638-2900). (M–E)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and DJ's eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

★ Via Emilia
After playing it safe for years with a greatest-Italian-hits menu, the chef-owner of the former Trattoria i Pagliacci has returned to his Emilia-Romagna culinary roots. The menu features homemade tortellini and tortelloni, a preponderance of balsamic vinegar, and best of all, gnocco fritto, a basket of puffy fritters served with great cured meats—street-festival fried dough gone to finishing school. • 240 Park Ave. S., nr. 20th St. (212-505-3072). (I–M)

Wild Tuna Restaurant & Market
It's not Jorma Kaukonen's venture into the restaurant business but Shelly Fireman's latest back-and-forth with what began as an Italian restaurant, morphed into a Brooklyn-inspired seafood emporium, and later became the East Side outpost of the Brooklyn Diner. Now Fireman has piled on the seafood again, this time at slightly lower prices. • 1081 Third Ave., nr. 63rd St. (212-838-7570). (M–E)

Manhattan

Lower New York

★ Alfanoose
This spotless falafel joint makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Bread
The 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously smooshed in a sandwich press. Neighboring Balthazar supplies the crusty building blocks for a dozen or so terrific combinations, like Sicilian sardines with tomato and "Thai-pepper mayonnaise," aged Genoa salami with nutty Taleggio, and rich Italian tuna with lemon dressing. • 20 Spring St. (212-334-1015). (I) ($)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Honmura An
While the staff doesn't care about your entrance clout at Bungalow 8, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M–E)

Meskerem
Hell's Kitchen's preeminent source for savory Ethiopian stews and the crêpelike injera used to scoop them up has spawned a snug subterranean branch downtown, in the heavily trafficked midst of gyroland and cappucinoville. Combination platters are perfect for sharing. • 124 MacDougal St. (212-777-8111). (I–M)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

★ The Odeon
There is something so confidently sophisticated about the Odeon, so effortlessly head-on-its-shoulders about the way it looks and pulses with energy. It is one of the few rooms in town where maturity feels like fun. And the kitchen delivers a brasserie menu that is virtually mistakeproof, and there's not a velvet rope in sight. You may find hotter places in New York, but you won't find a smarter one. • 145 W. Broadway (212-233-0507). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Pico
Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I–M)

Ask Gael

Give me an update on Harlem's renaissance.

Maybe your budget can't swallow a coveted townhouse on Striver's Row. But fabulous barbecued chicken and devilishly rich ribs at the **Lenox Lounge** will barely make a dent in your cash flow. After eight months of elbow grease, liberal applications of fake fur, and a $600,000 renovation of the Art Deco chrome, finned lighting towers, and Bakelite-framed ceiling, the legendary club—it opened in 1939—is now doing dinner. The week opens low-key but warms up with jazz from the house band Wednesdays and then rhythm-and-blues weekends (pictured, Joseph Diamond and His Latin Jazz Trio). Sound lashes our ears in the lounge proper, chasing us to the dining room, where we are alone (feeling a bit invisible) most of the night, forced to beg for menus and service, pleasant enough once it comes. The lusty beat filters through closed doors, just loud enough. We take our buffalo chicken wings torrid, love the corn bread, and liquidate the macaroni-and-cheese, but can't handle smothered pork chops that are like plywood. (288 Lenox Avenue, near 125th Street; 212-427-0253.)

NEWYORKMETRO.COM
Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

★ 71 Clinton Fresh Food
Now that wunderkind Wylie Dufresne has decamped to work on his new kitchen across the street, his former sous-chef, Matthew Reguin, steps into the spotlight at this celebrated little restaurant. Signature dishes like parsley-root soup and edamame-crusted sea bass seem to be left in capable hands: Before joining the 71 Clinton team, Reguin cooked at Le Cirque and Danube. Expect to see the menu change gradually, with the seasons. • 71 Clinton St. (212-614-6960). (M)

Tribeca Grill
Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. • 375 Greenwich St., at Franklin St. (212-941-3900). (E)

Below 14th Street, East

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food for every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and sangria—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. • 12 E. 12th St. (212-620-4020). (E)

It's Greek to Me
In case the name doesn't give it away, the blue-and-white color scheme and the photos of the Aegean let you know what you're in for: fresh, flavorful Greek fare, from garlicky skordalia to heaping souvlaki platters, a great value at $10.95, including grilled pepper and tomato, tsatsiki, and lemon-and-oregano-dusted fries. • 128 E. 7th St. (212-473-0220). (I–M)

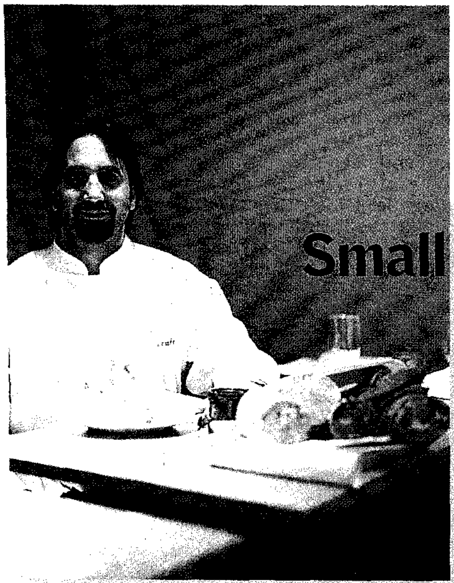
★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the culinary spell of cookbook author and avid gardener Diana Kennedy. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles, concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662

The Underground Gourmet

Small Craft Advisory



Call us cheapskates, but as much as we love places like Gramercy Tavern, Tabla, and Babbo, we always feel more at home in their less expensive offshoots: the Tavern Room, Bread Bar, Lupa. Now comes **Craft Bar**, Tom Colicchio's laid-back answer to his stripped-down, marked-up elegance next door at Craft. Here, Colicchio and chef Marco Canora (pictured) have made it really easy for those who still can't get the hang of Craft's purportedly confusing menu structure. Or have they? With only three daily entrées—one fish, one meat, and one pasta, from $14 to $18—ordering's simple enough. But before you get around to Tuesday's braised pork belly, Thursday's poached skate, or Friday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and small plates including fried sage leaves stuffed with sausage, risotto balls, salumi, cheese, and pressed sandwiches like the combo of duck ham, hen-of-the-woods mushrooms, and Taleggio. (47 East 19th Street; 212-780-0880.) R.P.

PHOTOGRAPHED BY PATRIK RYTIKANGAS.

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Opening

Day Tripper

If you've been to Brooklyn's bustling Café LULUc, you might think that Jean Claude Iacovelli's **Impala Cafe**—the ultra-casual transformation of his Franco-Italian trattoria, Velli—seems awfully familiar, down to the warm red-and-white color scheme, the magazine racks, and the grilled-chicken sandwich. That's because Iacovelli, patron saint of hungry, thrifty expat Frenchmen, had a hand in creating LULUc. At Impala, he's cloned LULUc's all-day bistro-lite formula, beginning with croissants and eggs at 8 A.M. and segueing into a very affordable evening menu, with prices topping out at $15 for the steak-frites. It's such a hospitable environment, you might want to linger, and the lounge in back is the perfect spot. (132 West Houston Street; 646-602-1147.)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Third Ave., at 93rd St. (426-5422). (M)

Rai Rai Ken
Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

Below 14th Street, West

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I-M)

Cafe Alyss
If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particulary good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M-E)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Inside
Charleen Badman used to cook for Anne Rosenzweig at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, weekend brunch, and, for inveterate nibblers unwilling to commit to a full meal, an intriguing bar menu. • 9 Jones St. (212-229-9999). (M)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Stonewall Bistro
The legendary bar's sister bistro has a laid-back Parisian feel and a menu with something for everyone, including a Black Angus burger, Chilean sea bass, and hanger steak with wild-mushroom jus, not to mention a $12.95 early-bird prix fixe menu. Veteran piano man Jerry Scott provides the soundtrack. • 113 Seventh Ave. So. (917-661-1335). (M)

Tío Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

Andreas Brick Oven Ristorante
Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo frutti di mare are among several entrées served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. So, practically, do the 20 various versions of martinis. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I-M) ($)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

★ Mi

Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

The Pump Energy Food

There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Slate

At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I–M)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He molds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Union Square Cafe

Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M–E)

14th–42nd Streets, West Side

★ Arezzo

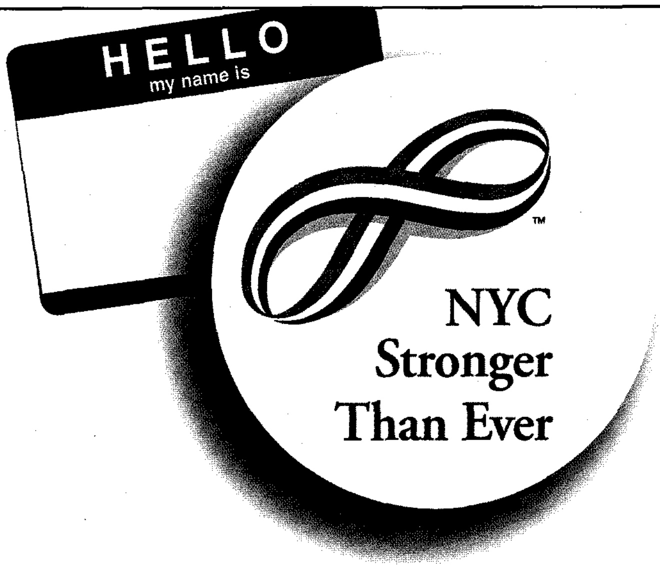
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M–E)

Arno

Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ City Bakery

Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and



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creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I–M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Maroons
Ooooh, baby! Do they got attitude. But ooooh, baby! Do they got fried chicken and ribs to die for, pepper-pot soup worth slurping all over your tie, the only fried green tomatoes to ever convince a Yankee why they're worth craving, the most potent, puckering margarita in town, and a red-velvet cake that provides a sugar rush so intense you shouldn't leave the place unescorted. • 244 W. 16th St. (212-206-8640). (M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shish kebabs, and bay scallops with white wine over angel-hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Restaurant Above
Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does Lutèce veteran Denis Fitzgerald and his first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and lacquered pork chops with cottage-fried sweet potatoes. • 234 W. 42nd St. (212-642-2626). (E)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

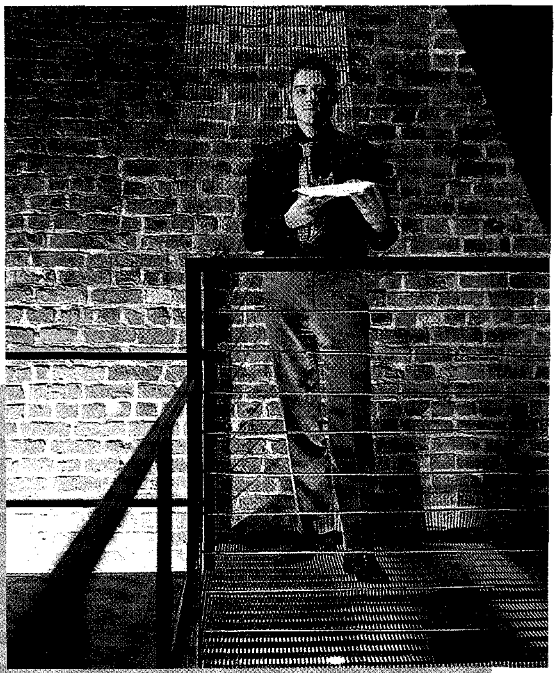
Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine

Opening

Suba Diving



At **Suba**, a new Spanish-and-Latino restaurant and tapas bar on the Lower East Side, a suspended steel staircase descends from the lounge, over a shallow pool of water, and into a basement grotto ringed by an illuminated moat. Chef Stéphane Buchholzer (pictured) goes with the unconventional flow, serving a selection of $3 tapas like crispy sardines with watermelon salad, and bigger plates of roasted vegetables with fig jam and saffron crackers, roasted Cornish hen with steamed mussels and rice croquettes, and Basque cake with black-cherry jam. Life jackets not required. (109 Ludlow Street; 212-982-5714.)

PHOTOGRAPH BY ANDRE SOUROUJON.

dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers.) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

★ La Caravelle
After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Bouterin
It wasn't enough for Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M–E)

Caviarteria
If you like to sip Taittinger and nibble caviar by the eighth of an ounce on a whim, this is the place for you. The casually elegant café also offers sampler platters of Sevruga, Osetra, and Beluga, plus related luxuries like a black-truffle soup, smoked trout from Idaho, salmon from Scotland, and a host of roe-centric sandwiches. • 502 Park Ave., at 59th St. (212-759-7410). (M–E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

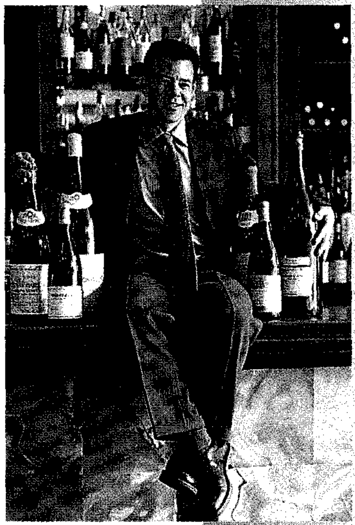
The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. Don't forgo dessert. • 405 E. 58th St. (212-754-6272). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

TASTING

Yes, sampling the world's greatest Burgundies can cost you a fortune. But you can do it at modest cost—by Burgundy standards, anyhow—on January 25 and 26 at **The Magnificent Seven**, hosted by Daniel Johnnes (pictured), wine director of Montrachet and president of Jeroboam Wines. On hand, with bottles in tow, are six top Burgundians and one legendary Rhône wine-maker: Patrick Bize, Jean-Pierre De Smet, Dominique Lafon, Pierre Meurgey, Jean-Marc Roulot, Christophe Roumier, and Alain Graillot. Night one, at Montrachet, is the spare-no-expense option ($975 for a six-course meal accompanied by sixteen hard-to-find vintages), but night two, at the W New York, offers the choice of a $95 walk-around tasting of the 1998s and 1999s or a $395 traditional Burgundian meal with nearly 40 wine selections. Guests are encouraged to bring something from their own cellars to share, as they did two years ago at Johnnes's highly successful La Paulée of New York. (Call 212-625-2519 to reserve.) PETER KAMINSKY



★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochro-

PHOTOGRAPH BY KENNETH CHEN.

matic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout but gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

Hi-Life Restaurant & Lounge
A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's round booths are so big and luxurious they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. • 1340 First Ave., at 72nd St. (212-249-3600). Also, 477 Amsterdam Ave., at 83rd St. (787-7199). (M)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I–M)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

★ A
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Cafe Luxembourg
Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 West 70th St. (212-873-7411). (M)

Corner
A nicely appointed neighborhood restaurant as inviting as its name and the warm glow from its copper sconces. Chef Maurice Hurley's pleasing, something-for-everyone menu includes grilled smoked sausage, Atlantic salmon, and Vietnamese duck with linguine and sambal. • 461 Columbus Ave., at 82nd St. (212-875-1619). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Opening

Morr to Come

Jonathan Morr has been involved in some of Manhattan's buzzworthiest openings, from BondSt to APT. This week, with partner and fellow Royalton veteran Jennie Yip, he delivers **Théo**, in an unoccupied corner of a UPS building that's been refashioned, with some glass tile and orange light fixtures, into a modern bistro and upstairs lounge. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. (325 Spring Street; 212-414-1344.)

PHOTOGRAPH BY KENNETH CHEN.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ Israel Philharmonic Orchestra
Zubin Mehta conducts Brahms's Violin Concerto, featuring Maxim Vengerov, and Symphony No. 2 in D Major, 1/14 at 7; and works by Schubert, Schoenberg, and Mahler, 1/15 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$125.

★ The New York Guitar Festival
A week of concerts features 26 artists including the Assad brothers, Bill Frisell, Bucky Pizzarelli, and Andy Summers playing classical, blues, jazz, world, and avant-garde. Culminates with all-day marathon on 1/20. Call for details. 1/15–1/20. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $15–$60.

New York Philharmonic
Leif Ove Andsnes performs the Lutoslawski Piano Concerto on a program with Ravel, Kodály, and Strauss, led by Sir Andrew Davis; 1/15. Christian Thielemann conducts John Adams's *The Wound Dresser* featuring baritone Thomas Hampson, Ruzicka's *Nachstück*, and Brahms's Symphony No. 1; 1/16, 1/18, 1/19, and 1/22. Daniele Gatti leads works by Webern, Berg, Mozart, and selections from Prokofiev's *Romeo and Juliet*; 1/24–1/26. Call for details. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$82.

Talent

They Kiss Her in *Shadow*

"They haven't sent me my crown yet," jokes **Deborah Voigt** about being called the "reigning Strauss soprano." In any case, she's not in it for the crown, or for the sequined cape she wears as the Empress in the Metropolitan Opera production of *Die Frau ohne Schatten*, running through Thursday. Her love for Richard Strauss's music started, she recalls, with her first Strauss role, Ariadne in *Ariadne auf Naxos* (she can be heard on the Deutsche Grammophon CD released this season). "When I first picked up *Ariadne*, I can remember sitting with my pianist as I was sight-reading through it and *crying* at how beautiful the music was," says Voigt, 41. "It's a physical feeling of *I do this, and this is what I should be doing.*" Right on the heels of *Die Frau*, she'll be singing more Strauss, along with his contemporaries Schoenberg and Zemlinsky, at Sunday's Alice Tully Hall recital with pianist Brian Zeger. She's looking forward to a short break at home in Florida, then it's back to the city in February for four performances with the New York Philharmonic. (See "Classical Music.") A.Z.

"New York Composers: A Celebration"
Chamber ensemble North/South Consonance performs music by Aaron Jay Kernis, Astor Piazzolla, Hilary Tann, and others. 1/15 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); free (tickets required).

Kroumata!
Swedish percussion sextet makes its New York debut with contemporary works by Xenakis, Takemitsu, Cage, and others. 1/19 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $35.

Emerson String Quartet
A program of the performers' favorite Haydn quartets. 1/20 at 5. • Alice Tully Hall, Lincoln Center (212-721-6500); $45.

Alexander Tselyakov, Piano
Russian-Canadian pianist heads south for a recital of Chopin, Rachmaninoff, and Rodion Shchedrin. 1/20 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $15–$35.

★ Deborah Voigt, Soprano
See box. 1/20 at 2. • Alice Tully Hall, Lincoln Center (212-721-6500); $47.

★ Philadelphia Orchestra
All-Beethoven concert features Murray Perahia in Piano Concerti Nos. 1 and 3; Wolfgang Sawallisch also conducts the *Egmont* Overture. 1/22 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$102.

"Double Exposure"
Chamber Music Society of Lincoln Center's contemporary-music series continues with Paul Moravec's *Mood Swings* for piano trio, Scott Johnson's *Practical Music* for clarinet, violin, cello, and piano, and Daniel Schnyder's *Bee-Hop* for soprano saxophone and bass saxophone. 1/24 at 6:45 and 8. • Rose Building, tenth floor, Lincoln Center (212-875-5788); $22.

★ Cleveland Orchestra
Three concerts include works by Lutoslawski, Strauss, Sibelius, and Rihm's *"Concerto" Dithyrambe* with the Emerson String Quartet; each night features a Beethoven symphony—No. 9 on 1/26, with soprano Christine Brewer. Call for details. 1/24–1/26. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$127.

★ "Twelve Tones and Beyond"
Weeklong Juilliard festival focuses on post-WWII composers like Nono, Wolpe, Davidovsky, Kurtág, Ligeti, Babbitt, Carter, and many others. Call for details. 1/25–2/1. • The Juilliard Theater, Lincoln Center (212-769-7406); free (tickets required).

"Mary Triumphant"
George Steele conducts the Vox Vocal Ensemble in a program exploring the musical era during Queen Mary's reign (1553–1558), when elaborate compositions praising the Virgin Mary flourished. 1/26 at 7. • St. Paul's Chapel, Columbia University, Broadway and 116th St. (212-854-7799); $20.

★ Tokyo String Quartet
Begins a complete cycle of Brahms quartets with the String Quartet in B-flat Major; also, the Clarinet Quintet in B minor, with clarinetist David Krakauer and a commission by José Luis Turina. 1/26 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $35.

Opera

Metropolitan Opera
Last performance of *Die Frau ohne Schatten* is 1/17. Mozart's *Le Nozze di Figaro* has its season premiere 1/24. *Il Barbiere di Siviglia, Don Carlo, Tosca,* and *Idomeneo* are also onstage. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

★ Encompass New Opera Theatre
Grigori Frid's 1969 *The Diary of Anne Frank* for solo soprano and chamber orchestra, translated in 1991 from the original Russian, features German soprano Djuna Pechstein in this affecting adaptation. 1/17–2/3. Call for details. • Connelly Theatre, 220 E. 4th St. (212-206-1515); $40.

★ New York Gilbert & Sullivan Players
The Mikado is the last production of another rollicking season, directed by Albert Bergeret. 1/18–1/19 at 8 and 1/19–1/20 at 3. • City Center, 155 W. 55th St. (212-581-1212); $35–$65.

Henry Street Opera
Double bill features Purcell's *Dido and Aeneas* and Milhaud's *Les Malheurs d'Orphée*. 1/14, 1/17, 1/19, and 1/22 at 8. • Harry De Jur Playhouse, 466 Grand St. (212-279-4200); $35 (opening-night gala: $100).

Dance

★ "2002 Altogether Different Festival"
The Joyce has cooked up an eclectic group of artists including Jane Comfort and Company and Molissa Fenley. Festival runs through 1/20. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $20.

New York City Ballet
New Peter Martins ballet premieres 1/22, and his *Viva Verdi* has its New York premiere 1/24. Martins's *Jeu de Cartes*, Barak's new *Telemann Overture Suite in E minor*, Robbins's *I'm Old Fashioned*, and Tanner's *Soirée*, and lots of Balanchine fare also run. • New York State Theater, Lincoln Center (212-307-4100); $28–$76.

Turku
The ensemble sometimes called "Central Asia's Riverdance" makes its New York debut with music and dance traditions from the western Silk Road—Turkey to Afghanistan. 1/19 at 8. • Brooklyn Center for the Performing Arts, Brooklyn College, Walt Whitman Theater, one block from the junction of Flatbush and Nostrand Aves. (718-951-4500); $30.

★ Toronto Dance Theatre
Presents the U.S. premiere of director Christopher House's acclaimed *Nest*, a look at the act of creation, drawing from art, science, and nature through text, visual art, and movement. 1/22–1/27. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $32.

Second New York Flamenco Festival
Three days of concerts celebrate Spain's gypsy tradition with Ballet Flamenco Antonio Canales, Ballet Flamenco Eva Yerbabuena, Manuela Carrasco, Maria Pages, and others. 1/25–1/26 at 8; 1/27 at 7. • City Center, 130 W. 55th St. (212-581-1212); $30–$150.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY JOHN LEITCH.

cue Nightlife

Edited by Ethan Brown

Concerts

★ *Crosby, Stills, Nash and Young*
1/22–1/23 at 8. This would probably be unbearably boomerish if not for His Cragginess, Neil Young. Here's hoping Young can work his patriotic anthem "Let's Roll" into the nostalgia. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171). $44–$229.50.

★ Felix Da Housecat
With Green Velvet; Dave Ralph; Charles Feelgood; Ed Rush; Optical; more. 1/19 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $45.

★ The Roots; Talib Kweli
1/17 at 8. • Avery Fisher Hall, Broadway and 65th St. (212-721-6500, www.turnstylenyc.com). $38.

★ Tenacious D
1/22 at 8. Jokey bands grate fairly quickly, but Jack Black's send-up of seventies-rock pomp is funny—and sustainably so—thanks to the actor's dedication to resurrecting the era's most clichéd, outsized tropes. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $35.

Performance

Man of the House

Chicago-bred D.J.-producer **Felix Da Housecat** (pictured) has suddenly become a hipster icon. The Giorgio Moroder–influenced grooves of his album *Kittenz and Thee Glitz* landed him on several music critics' year-end lists, even though it was released only in Europe (it comes to the U.S. later this month on Emperor Norton); the cover of the most recent issue of *Vice* magazine sports lyrics from *Kittenz;* and the album seems to be at the center of the "New, New Wave" universe of acts like Fischerspooner, Peaches, and Adult. "All of this trips me out," says Felix (né Felix Stallings Jr.). "I've made albums that sound like this, and nobody noticed. When I shopped my work to dance labels they were like 'Too weird.' " Now that the eighties are all the rage, Felix's time seems to have come, though he's not comfortable with the retro tag. "It's not like I set out to be Boy George or Depeche Mode," he says. Though he's more ambitious than most D.J.'s, Felix is excited about headlining a dance party at the Hammerstein Ballroom on January 19. "New York is cool—everything gone's electro," he says. "I think they've woken up and smelled the coffee." (See "Concerts.") E.B.

PHOTOGRAPH BY DAVID TITLOW.

Small Stages

B.B. King Blues Club & Grill
1/16: Mountain featuring Leslie West. 1/17: "Beatle-Jam: Jamming on the Music of the Beatles" with Blue Floyd; The Machine. 1/18: Shemekia Copeland and Olu Dara. 1/20: Rudy Ray Moore. 1/22: Windham Hill Winter Solstice. 1/23: James Cotton. 1/24: Jeffrey Gaines. 1/25: Blue Oyster Cult. 1/27: Johnnie Johnson. 1/29–1/30: Bruce Willis and the Accelerators. • 243 W. 42nd St. (212-997-4144).

Bottom Line
1/17: "Nothin' But . . . Guitars" with Carlos Alomar; Steve Vai; more. 1/23: Ray Manzarek and Jim Carroll. 1/25: Dave Edmunds. 1/26: Uncle Floyd. 1/28: Asleep at the Wheel. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
1/15: Remy Zero. 1/17: "Nathaniel Merriweather Presents Lovage," yet another side project from shape-shifting hip-hop producer Dan "The Automator" Nakamura. 1/19–1/20: The Jayhawks. • 6 Delancey St. (212-533-2111).

Irving Plaza
1/16: Flickerstick. 1/19: Robert Earl Keen. 1/22–1/24: Willie Nelson 1/25–1/26: Galactic. 1/29: The Charlatans UK. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 1/15: Spaccanapoli. 1/16–1/17: Sandra Bernhard. 1/18–1/19: Varla Jean Merman in "All Washed Up." 1/20: "A Sondheim Slam." 1/21–1/24: Sandra Bernhard. • 425 Lafayette St. (212-239-6200).

Knitting Factory
1/15: Psyco on Da Bus, former Fela drummer Tony Allen's group that mixes rollicking Afro-funk with house-influenced grooves. 1/17: The Waz; Freelance Bishops. 1/18: Michael Wolff and Impure Thoughts. 1/19: Ulu. 1/23: Jucifer. 1/24: Spank. 1/25: David Kolker. 1/26: William Hooker and Lee Ranaldo. 1/27: Ides of Space. 1/28: Today Is the Day; Burnt by the Sun. • 74 Leonard St. (212-219-3055). $.

Makor
1/15: Kevin Breit and Cyro Baptista. 1/16: Woody Mann and special guests. 1/17: Marc Ribot with James Chance. 1/22: "Songwriters Hall of Fame." 1/23: D.J. Angeles. 1/24: DaVinci's Notebook. 1/26: Hip-Hop Hoodios. 1/27–1/28: Arkadi Duchin. 1/29: Abu Gara. • 35 W. 67th St. (212-601-1000).

Maxwell's
1/16: Fairmont; Inspection. 1/17: Seeking Homer; Troop 47; Highway 9. 1/18: Joseph Arthur; The Crayons. 1/19: The Prodigals; The Skels. 1/21: Papa M. 1/23: Mike Ill. 1/24: Saccharine; Fixer. 1/25: Particle Zoo; Val Emmich; The Swimmies; Little T and One Track Mike. 1/26: Dave Edmunds; The Moonlighters. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
1/16: The Oranges Band. 1/18: Los Straightjackets. 1/19: Donna the Buffalo. 1/24: Sadies; Fruit Bats. 1/26: Antigone Rising. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
1/20: Martin Luther King Day Celebration with the Gil Scott-Heron Band. • 204 Varick St. (212-243-4940).

The Village Underground
1/19: Josh Dodes Band. 1/23: TJ Swan. 1/24: Virginia Coalition. 1/25: Terence Simien. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
1/24–1/25: Le Tigre, former Bikini Kill front woman Kathleen Hanna's intriguing yet not always successful agit-punk-electronica outfit. • Polish National Home, 261 Driggs Ave., Brooklyn (toll-free, 866-468-7619).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Baktun
Thursdays: The best deal in clubland: House great Tony Humphries for *free.* The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's supercool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Thursdays: Deep house with D.J. Jaymz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 1/17: Seb Fontaine. 1/18: Thomas D. 1/19: Derrick Carter. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
After nearly a decade at Vinyl, deep-house weekly "Shelter" has not only found a new home—it *is* the new home. The nightclub formerly known as Speed is now Club Shelter, the centerpiece of which will be D.J. Timmy Regisford's soulful, highly eclectic Saturday-night affair. So far unannounced is the remainder of the week's schedule, but no matter—after the club closings of 2001 and the terrorist attacks, New York nightlife desperately needs a dose of the party's good vibes. The club opens 1/19. • Club Shelter, 20 W. 39th St. (guest list-mailing list info: 718-446-8980). $.

Exit II
It's called Exit II because a major renovation (a new wood dance floor, some pretty lounges upstairs) is helping lift the club from boxy warehousedom to superclub status. But Exit is still struggling crowd-wise. At the brand-new Junior Vasquez Saturday-night residency, ravenous heterosexuals do an unfortunate amount

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Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

Performance

Roots Maneuver

Like so many great live acts, **The Roots** (pictured) have never truly captured their onstage energy on record. But the band's astoundingly fluid jams so far outstrip those of their hip-hop contemporaries—Jay-Z even snagged the Roots for his recent *Unplugged* session—that what makes it to CD can seem inconsequential by comparison. On January 17, the Roots will again distinguish themselves from hip-hop's listless live performers when they take the stage at Lincoln Center's Avery Fisher Hall. Just don't tell Wynton. (See "Concerts.")

of bumping and grinding until early morning, when Junior's gay crowd shows up to provide some much-needed respite. Come after 7 A.M. or don't come at all. • 610 W. 56th St. (212-582-8282).

Groovejet
Mondays: Classic soul and funk. Tuesdays: Funky, San Francisco–styled house music. Wednesday: Techno upstart David Hollands. Thursdays: Jackie Christie. Fridays: Danny Tenaglia acolyte Dan Barnes. • 286 Spring St. (212-929-4780).

Luxx
Fridays: Afro-funk with Antibalas. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Sundays in January: Chico O'Farrill Afro-Cuban Big Band. Mondays: The Scott Whitfield Jazz Orchestra. Tuesdays: The Duke Ellington Orchestra. Fridays: Lew Anderson's All-American Big Band. 1/16: Danish Radio Jazz Orchestra directed by Jim McNeely. 1/17–1/19: Sonny Fortune Quartet. 1/23: Avishai Cohen International Vamp Band. 1/24–1/26: Andrew Hill Sextet Plus One. • 315 W. 44th St. (212-581-3080).

Blue Note
1/15–1/20: Larry Carlton and his Band. 1/22–1/27: John Hendricks and Annie Ross. Sets at 8 and 10:30. • 131 W. 3rd St. (212-475-8592).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 1/15–1/20: Mose Allison Trio. 1/22–1/27: Pat Martino Trio. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" presents: "As of Now"
1/25–1/26 at 8. Randy Weston and Danilo Perez premiere new works. Players include Regina Carter and Benny Powell. • Alice Tully Hall, Broadway and 65th St. (212-721-6500). $25–$45.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Smoke
Mondays in January: Jam session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
1/16: Bobby Previte and Elliott Sharp Duo. 1/17: Supergenerous with Cyro Baptista. 1/18: Papa M. 1/19: Calla; The Birdwatcher. 1/20: Vpn; Karla Shickele. 1/23: Zbignew Karkowski, Jim O'Rourke, Elliott Sharp, Yasuano Tone, Maria Moran and David Lee Myers. 1/24–1/25: Dave Douglas' Witness. 1/28: Judy Elkan and Kristen Kosmas's Little Theatre. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in January: The Vanguard Jazz Orchestra swings on. 1/15–1/20: Jeff "Tain" Watts. 1/22–1/27: Don Byron's Music for Six Musicians with Edsel Gomez, James Zollar, Leo Traversa, Milton Cardona, Ben Wittman. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines On Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 1/15: "Cheap Shots." 1/16: "The Biggie Show." 1/17 and 1/20: Susie Essman. 1/22: "Hot 97's Phat Tuesday." 1/22–1/23: Lisa Lampanelli. 1/24–1/27: Greg Proops. • 1626 Broadway, nr. 50th St. (212-757-4100).

★ Margaret Cho
1/16 at 8. The comedienne brings her show "The Notorious C.H.O.," which features her ruminations about her two favorite addictions—sex and food—to Carnegie Hall. • Carnegie Hall, Seventh Ave. and 57th St. (212-307-7171). $28.50–$58.50.

Comedy Cellar
Through 1/21: Colin Quinn; Tom Papa; Godfrey; Jim Norton; Greg Giraldo. 1/21–1/28: Colin Quinn; Dave Attell; Godfrey; Jim Norton; Mitch Fatel. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 1/20: Kevin Flynn; Gregory Rogell; Gregory Vaccarello; Nancy Redman; Hood; Gregory Carey; Billy Burr. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Stand-up New York
1/18–1/19: Jim David; Judy Gold; Todd Lyne. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Arci's Place
1/15–1/26: Tom Wopat. • 450 Park Ave. So., at 30th St. (212-532-4370).

Carnegie Club
Saturdays in January at 8 and 10: Sinatra impersonator Cary Hoffman with his ten-piece orchestra. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
In January: Thursdays at 6: Seth's Broadway Chatterbox. Saturdays at 8:30: Poole Party Comedy Variety Show; at 11: "Judy Garland Live!" with Tommy Femia. • 343 W. 46th St. (212-757-0788). $.

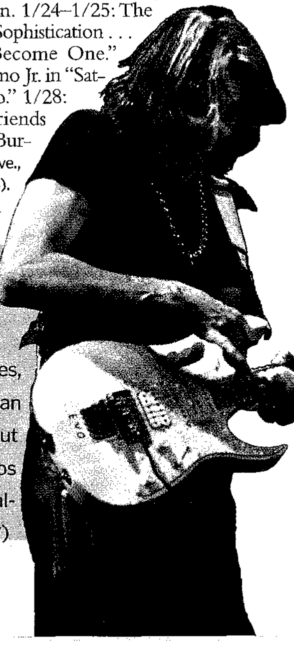
★ Feinstein's at the Regency
Thrugh 1/29: Dame Cleo Laine and John Dankworth. Tuesday through Saturday, the cover is $60. Two shows on Friday and Saturday; cover $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's
1/15: Richard Malavet in "The Right to Love." 1/17: The Swingirls in "Elegant Sophistication . . . Three Voices That Become One." 1/18: James Pritchard with David Lahm. 1/19: Anthony Santelmo Jr. in "Saturdays With Santelmo." 1/20: Jeanne Beauvais in "Classical Cabaret." 1/21: David Lahm and friends perform the music of Cy Coleman. 1/24–1/25: The Swingirls in "Elegant Sophistication . . . Three Voices That Become One." 1/26: Anthony Santelmo Jr. in "Saturdays With Santelmo." 1/28: David Lahm and friends perform the music of Burton Lane. • 169 Eighth Ave., nr. 18th St. (212-929-5410).

Performance

Raising the Ax

Guitar-worshipers can be as annoying as Dungeons & Dragons devotees, but **Nothin' But . . . Guitars** at the Bottom Line on January 17 is an axfest worth visiting. Admittedly, Steve Vai (pictured) *is* on the bill, but that's where the eye-rolling should end: Jammers also include Carlos Alomar, best known for his work on some of David Bowie's best albums, *Station to Station* and *Young Americans*. (See "Small Stages.")



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cue

TheMix

Edited by Boris Kachka

Radio Highlights

"New York Works"
A 94-year-old bra saleswoman, a seltzer man, a lighthouse keeper, and a Jamaica Bay fisherman are workers in vanishing professions profiled in a segment premiering this week on Dean Olsher's "The Next Big Thing" and airing through February 4 (also on "All Things Considered" on Wednesdays). • 1/19 at 3 P.M. and 1/20 at 11 A.M. WNYC, 93.9 FM and 820 AM.

Andy Grove
The CEO and co-founder of Intel Corp. talks to the eponymous host of "The Lewis Burke Frumkes Show" about his memoir, *Swimming Across*. • 1/20 at 8 P.M. WPAT, 930 AM.

Tribute to Tom Jobim
On what would have been bossa nova godfather Antonio Carlos "Tom" Jobim's 74th birthday, "Latin Jazz Cruise" host Awilda Rivera pays tribute to the leading twentieth-century composer on his show. • 1/26, 9 P.M. to midnight. WBGO, 88.3 FM.

Lectures and Panels

Kenneth T. Jackson
The Columbia professor, editor of *The Encyclopedia of New York* and president of the New-York Historical Society, discusses New York's eclectic wonders in a talk titled "Metropolis: Heterogeneity and the Building of the Empire City." • 1/15 at 6 P.M. Celeste Bartos Forum, The Humanities and Social Science Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

"Navigating the New Market: Independent Publishers vs. Imprints"
Representing both sides, small independent publisher Beau Friedlander (of Context Books) and Nan Talese of Doubleday join others to discuss the pros and cons of each one. • 1/16 at 7:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

"Civil Rights vs. Security"
Former NYCLU executive director Norman Siegel has words with Steven Cohen, the former chief of the Southern District's Violent Gangs Unit, debating whether John Aschcroft has gone too far. • 1/16 at 8 P.M. Makor, 35 W. 67th St. (212-601-1000); $12.

"From Cottonfield to Concert Hall"
Horace Clarence Boyer, a music professor emeritus at the University of Massachusetts, talks about the history of African-American music, followed by a tribute concert from the New York Virtuoso Singers featuring work by William Grant Still, Duke Ellington, Fats Waller, and others. • 1/20 at 1:30 P.M., concert 2:30 P.M. Calvary Baptist Church, 123 W. 57th St. (914-763-3453); free.

Haynes Johnson
The Pulitzer Prize-winning veteran journalist and author, most recently, of *The Best of Times: America and the Clinton Years* talks about the stark contrast between the peaceful, booming nineties and today. • 1/20 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Jacques Pépin and Lidia Bastianich
Radio host Leonard Lopate talks to two prominent New York foodies—famous chef Pépin and Bastianich, the owner of several Italian restaurants. • 1/21 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Anti-Semitism—Again?"
Three separate lectures will explore the place of Jews in the world, past and present. The first one, in which author Jan T. Gross talks to two ambassadors, is the only one that hasn't sold out yet. The second features Thomas Friedman; the third, writer James Carroll—author of *Constantine's Sword: The Church and the Jews*. • 1/22 at 8 P.M., 1/24 at 7:30 P.M., and 1/28 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $18 each.

"The Visual Strindberg"
The visual art of August Strindberg and its influence on his writing, also examined in the ongoing exhibit "Strindberg and Photography," are explored by those professors who know his life and work best, with independent scholar Dr. Monica Strauss moderating. • 1/24 at 6:30 P.M. Scandinavia House, 58 Park Ave., at 37th St. (212-879-9779); $10.

"How Far Have We Come?"
The City Congregation for Humanistic Judaism sponsors a talk about "the Role and Place of Women in Judaism," led by Rabbi Tamara Kolton, the first rabbi ordained in the new Secular Humanistic Jewish denomination. • 1/26 at 9:30 A.M. Village Community School, 272 W. 10th St. (212-713-5031); $20.

Theater and Women in Muslim Cultures
As the New Immigrant Theatre Festival—this year presenting work by women influenced by Muslim cultures—gets under way, playwright Kia Corthorn, actress Dahlia Sabbour, and three professors discuss theater as a tool to examine Muslim women's issues. • 1/26 at 3 P.M. New Dramatists, 424 W. 44th St. (212-757-6960 for reservations); free.

"Eye on Islam"
An intensive seminar invites leading Islam experts to offer a crash course on the tenets, politics, and complicated history of Islam. • 1/27, 2:30 to 6 P.M. Makor, 35 W. 67th St. (212-601-1000); $20.

Alan Dershowitz and Floyd Abrams
The famous power lawyer and Harvard professor talks about his specialty, civil liberties, along with Abrams, a leading First Amendment lawyer and lecturer at the Columbia School of Journalism. • 1/27 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Robert Massin and Milton Glaser
Massin, the self-taught Parisian typographer, author, and graphic designer, talks to Glaser—the famous graphic designer and illustrator, as "Massin in Continuo: A Dictionary"—his first Stateside exhibit—continues here through March 2. • 1/28 at 6:30 P.M. The Great Hall, Cooper Union, 30 Cooper Square (212-353-4195); free.

"Conversando With Latino Theater Artists"
Directors Ruben Polendo and Michael John Garcés, playwright Dolores Prida, and actress Mildred Ruiz lead a how-to panel discussion helping aspiring Latino artists find their way into the theater. • 1/28 at 6:30 P.M. P.S. 122, 150 First Ave. (212-727-7227, ext. 10); $8 suggested donation.

The Written Word

Twelfth Street Review
Contributors to issue four of the literary journal read from their work to celebrate its publication. • 1/15 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Neil Baldwin
The author talks about his book, *Henry Ford & the Jews*, and signs copies. • 1/15 at 7:30 P.M. Barnes & Noble, 2289 Brodway, at 82nd St. (212-362-8835); free.

Elizabeth Wurtzel
The perenially troubled *Prozac Nation* author reads from and signs copies of her new book, *More, Now, Again*. • 1/15 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Robert Creeley and Alex Katz
Avant-garde poet Creeley joins painter Katz to talk about the two arts and their own collaboration on a joint project. • 1/15 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Calvin Trillin
The *New Yorker* columnist reads from his new novel, *Tepper Isn't Going Out*, and signs copies. • 1/16 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

National Book Foundation Gold Medal Tour
Jonathan Franzen is the only National Book Award winner not attending this kickoff of a six-city winners' tour (*Assorted Fire Events* author David Means will speak for Franzen as the author tours Europe). Winners Andrew Solomon, Alan Dugan, and Virginia Euwer Wolf talk about their lives and work. • 1/17 at 6:30 P.M. Celeste Bartos Forum, Humanities and Social Sciences Library, Fifth Ave. at 42nd St. (212-930-0855); free.

Marvin Kurlansky
The author of *Cod: A Biography of the Fish That Changed the World*, reads from his latest book, *Salt: A World History*. • 1/17 at 7 P.M. Three Lives & Company, 154 W. 10th St. (212-741-2069); free.

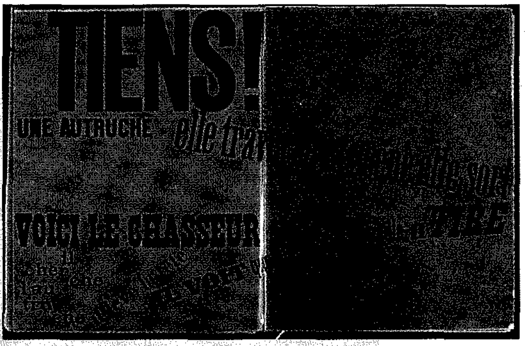
Downtown Poets
This eclectic collection of poetry's new voices is sampled by contributors Bruce Weber, Enid Dame, Bill Kushner, Judith Malina, and several others. • 1/17 at 8 P.M. National Arts Club, 15 Gramercy Park So. (212-475-3424); free.

"Permanent Visitor: Dawn Powell in New York"
Collaborating with the ongoing Dawn Powell Festival, the museum invited Powell biographer Tim Page and Library of America editor James Gibbons to talk about the recently rediscovered New York writer. • 1/20 at 2 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 admission.

Paul LaFarge and Stephen Raleigh Byler
LaFarge reads from his new book, *Haussmann, or the*

Happening

Getting Graphic



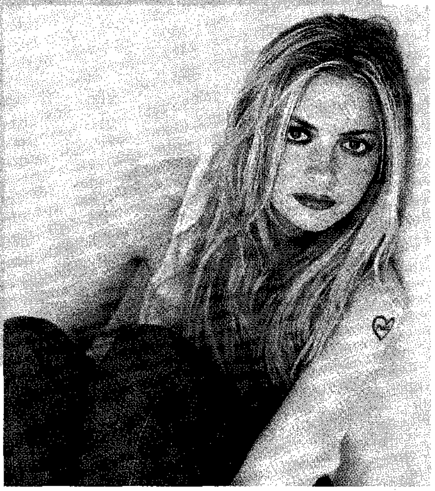
Though the groundbreaking, self-taught French graphic designer **Robert Massin** may not be a household name Stateside, his *knack for exploding traditional boundaries* between typography, photography, and commercial design has made him almost as legendary in art-school circles as Milton Glaser, his celebrated (if more traditional) American contemporary and the man behind the I♥NY slogan and the logotype of this magazine. Which makes them a *lively* match for a January discussion at Cooper Union's Great Hall on the state of design, coinciding with Massin's first U.S. show, "Massin in Continuo: A Dictionary," also at Cooper Union. (See "Lectures and Panels.")

PHOTOGRAPH COURTESY COOPER UNION.

In Print

The Bitch Is Back

"I know, it does seem ridiculous," says **Elizabeth Wurtzel**. "I'm not even out of my thirties, and I've already had two books about my life come out." Wurtzel (pictured), whose best-selling 1994 memoir, *Prozac Nation*, managed to anticipate two trends—the medicalization of emotion and an explosion of memoirs—once again found herself on the cutting edge when she saw a front-page *Times* story in 2000 about Ritalin addiction. Wurtzel had just recovered from a drug problem that grew out of a 40-pill-a-day ADD-medication habit. Her new memoir, *More, Now, Again*, details her double life as celebrity author and junkie. It began when the born-and-bred New Yorker moved to Fort Lauderdale to write her second book, *Bitch*—an admittedly hit-or-miss essay collection. "Some sections I'm really proud of, but parts of it were written when I had really deteriorated," she says. "And I had become such a pain in the ass that people who'd meant to get it into better shape couldn't help me anymore." The self-regarding focus that Wurtzel calls "persona-expressive" drew unprecedented critical venom. "It's a shame I'm not a singer-songwriter," she says. "Each of their albums is about themselves, and no one gives a shit about that. But if every book I ever wrote was about me and what I'm going through—which is not my plan, by the way—nobody would put up with that." In fact, a novel may be Wurtzel's next project, but her only concrete plans are for a reading tour—"which I'm looking forward to being clean for"—that begins at Barnes & Noble Chelsea on January 15. (See "The Written Word" for details.) B.K.



Distinction, Byler from his first book, *Searching for Intruders*. • 1/20 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Sigrid Nunez
The author of the critically acclaimed novel *For Rouenna* reads from it and signs copies. • 1/21 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

E. Mavis Hetherington
The psychologist and author talks about her book *For Better or for Worse: Divorce Reconsidered*. • 1/21 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Arthur Miller
The legendary playwright talks to Frank Rich, the critic who's been around almost as long as he has, about his life and work. • 1/21 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Peter Carey
The award-winning Australian-born novelist reads from and signs copies of *The True History of the Kelly Gang* upon its paperback release. • 1/22 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

"Against the Tide: Poets for Peace"
Cornelius Eady, Yusef Kumunyakaa, and Grace Paley are among a number of poets and writers gathering for a benefit reading. • 1/25 at 6:30 P.M. Bread and Roses, Local 1199, 310 W. 43rd St. (718-653-1153); $10.

Jamaica Kincaid and Ian Frazier
The two well-known authors (Kincaid's most recent work being a collection of essays called *Talk Stories*, Frazier's being *On the Rez*) both read from recent work. • 1/28 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

Spiritual Tour
The aesthetic fruits of religious worship are emphasized on a trip to historic places like St. Patrick's (Catholic), St. Peter's (Lutheran), St. Thomas' Church (Episcopal), and the newly restored 1872 Central Synagogue. • 1/20 at 12:15 P.M. Meet at the northwest corner of Fifth Ave. and 52nd St. (212-265-2663); $5.

Martin Luther King Jr. Day in Historic Harlem
Celebrate the leader's birthday by getting up off the couch—and all the way up to Harlem, to explore the history, architecture, and people of the neighborhood from Strivers Row to the Abyssinian Baptist Church. • 1/21 at 1 P.M. Meet at the northwest corner of Lenox Ave. and 135th St. (212-439-1090); $12.

"Harlem Dining and Poetry Slam"
An evening of soul food and poetry comes with a guide, who helps explain the role of poetry in the Harlem Renaissance over dinner at Jimmy's Uptown before leading the group upstairs for a slam competition. • 1/22, 6 to 10:30 P.M. Call 212-415-5500 for reservations and meeting place; $90.

Algonquin Tea and Tour
Actor and radio host Jim Pappas leads a tea, tour, and general storytelling session at the famous round table where wits traded barbs almost 80 years ago. • 1/27 at 3 P.M. Call 212-415-5500 for reservations and meeting place; $50.

Benefits

Sports & Entertainment Fantasy Auction
A City Hall tour with Giuliani, attendance at the FDNY Training Academy, Super Bowl tickets, and a signed pair of Muhammed Ali gloves are a few of the prizes up for grabs at an auction benefiting the FDNY Fire Safety Education Fund. • 1/15 at 6 P.M. Hilton New York, 1335 Sixth Ave., at 53rd St. (212-876-4384); $50 and up.

Women's Project & Productions Benefit
A cabaret starring renowned performer Steve Ross benefits the 24-year-old organization dedicated to developing new Off-Broadway plays by women. A festive dinner and dancing follow. • 1/15 at 7 P.M. Laura Belle, 120 W. 43rd St. (212-765-1706); $350 and up.

Pete Seeger "Sing Out"
The folk singer gives a locally sponsored concert benefiting the UJA-Federation's campaign to help those affected by terrorism here and in Israel. • 1/27 at 4 P.M. Forest Hills Jewish Center, 106-06 Queens Blvd., Forest Hills, Queens (718-268-5011); $15 to $50.

"Chefs Across America" Benefit
Forty of the country's most prominent chefs, from Daniel Boulud to Wolfgang Puck, wrap up a nationwide tour (having created ten benefit dinners in various cities) by gathering for one final gala, an extravagant dinner and cocktails benefiting Windows of Hope, City Harvest, and the Salvation Army. • 1/28, cocktails 6 P.M., dinner 7:30 P.M. The Regent Wall Street, 55 Wall St. (212-642-1917); cocktails $300, cocktails and dinner $1,250.

Exhibits

"The Art of Lincoln Center"
Contact, *Arcadia*, and *The Heiress* are among the Lincoln Center productions whose posters are displayed in an open exhibit of the institution's artful advertising—much of it created by James McMullan. • Through 1/26. The Gallery at Lincoln Center, Concourse Level, Broadway at 66th St. (212-580-4673); free.

"Rare Books of the Future"
Members of the bookmaking alliance that calls itself "Booklyn" display their futuristic take on rare books—hybrids of new writing, original art and calligraphy, radical ideas, and innovative printing technology. • 1/25 through 4/2. Center for Book Arts, 28 W. 27th St., third floor (212-481-0295); free.

Events

American Antiques Show
The extensive four-day fair entirely benefits the programs of the American Folk Art Museum—from the opening-day gala preview to closing time Sunday, with a host of lectures, special tours and events, and some bargains in between. • Gala preview: 1/16, 6:30 to 9 P.M. Show: 1/17 and 1/18, 11 A.M. to 9 P.M.; 1/19, 11 A.M. to 8 P.M.; 1/20, noon to 5 P.M. Metropolitan Pavilion, 125 W. 18th St. (212-977-7170); daily admission $15, events $30 to $75, gala $300 to $750.

New York Ceramics Fair
The third annual show features an expanded list of lectures, a loan exhibition from the Peabody Essex Museum, and a lot of ceramics. • 1/17 and 1/19, 11 A.M. to 7 P.M.; 1/18, 11 A.M. to 8 P.M.; 1/20 noon to 6 P.M. National Academy of Design, 1083 Fifth Ave., at 89th St. (301-933-6994); $15 daily admission, $10 per lecture (reservations required).

"The Art of New York"
An unusual auction (for both its content and location) features about 160 mostly contemporary realist paintings depicting New York City, from the collection of the late Philip Desind. • Preview 1/18, noon to 9 P.M. and 1/19, 9 A.M. to noon; auction 1/19 at 1 P.M. New-York Historical Society, 2 W. 77th St. (212-794-2280); catalogue $25.

Sports

CSFBdirect Tournament of Champions
Surely if we can't play squash in Grand Central Terminal, the terrorists have won. Actually, mostly Aussies and Brits will play for a week in the largest squash tournament in North America, where the world's top-ranked women and men compete for $100,000. The Grand Open, a city-wide amateur tournament, is held concurrently at clubs throughout city. The fee includes tickets and entrance to a Saturday cocktail party. • 1/26 through 2/1 at noon. Vanderbilt Hall, Grand Central Terminal, Park Ave. at 42nd St. (718-488-6262); gallery seats $20 to $60, standing room free; Grand Open 1/25 through 1/27 (631-425-5999), $100.

World Welterweight Championship
Grudge matches don't get more serious than this. Undefeated champ "Sugar" Shane Mosley meets undefeated challenger Vernon Forrest, who robbed Mosley of a spot on the '92 Olympic team when both men were amateurs. • 1/26 at 6:30 P.M.; Theater at Madison Square Garden, Seventh Ave. and 32nd St. (212-307-7171); $50 to $300.

PHOTOGRAPH BY FRANK VERONSKY.

Edited by Susan Avery

Children's Events

Watch Me Dance
Dancewave's Kids Café Festival hits Brooklyn with original performances by the youngsters themselves. (See box.) • 1/19–20 at 3 P.M., Dancewave at the Brooklyn Music School and Playhouse, 126 Felix St., Brooklyn (718-622-2548 or www.virtuous.com); $15 grown-ups, $10 kids.

Jewish Holidays in January
The holidays may be over, but the Jewish Museum isn't letting us off easy. A daylong film festival about the Jewish holidays includes oldies and new films, such as *Purim Rocks, The Animated Haggadah*, and *A Rugrats Hanukkah*. Follow the viewing with an arts and crafts calendar-making session. • 1/20 from 1 to 4 P.M.; Jewish Museum, 1109 Fifth Ave., nr. 92nd St. (212-423-3337 or www.thejewishmuseum.org); $8 grown-ups, $5.50 kids and seniors, free for kids 11 and younger.

The Brave Little Tailor
An adaptation of the Grimm's fairy tale *Seven in One Blow, The Brave Little Tailor* tells the story of a man who saves two queens and their queendom by defeating monstrous giants through the use of his needle, thread, and head. • 1/19, 20, 26, 27 at 2 P.M.; Henry Street Settlement, Abrons Arts Center, 466 Grand St. (212-598-0400); $10 grown-ups, $5 kids.

Gettin' Piggy Wit It
The Big Bad Wolf tries to huff and puff and blow the houses down around those industrious Three Little Pigs. But Oinky, Porky, and Bacon Bits have some tricks up their sleeves in this rollicking new musical version of the classic. From the Forum Theatre Company. • 1/19 at 11 A.M. and 1 P.M.; Queens Theatre in the Park, Flushing Meadows Corona Park, nr. the Unisphere (718-760-0064 or www.queenstheatre.org); $9.

Combo Platter Theater
The Chinese legend of a kung fu expert and her 12-year-old protégé comes to life in *Beautiful Warrior*. The play, from Vineyard Theatre, fuses Peking Opera conventions, martial-arts choreography, Western showmanship, and shadow puppetry to make a cultural theater conglomerate. • 1/26, 27 at 2 P.M.; Queens Theatre in the Park, Flushing Meadows Corona Park, nr. the Unisphere (718-760-0064 or www.queenstheatre.org); $15.

Premier Pianist
The 92nd Street Y's School of Music continues its series of one-hour family concerts by first-class artists who perform and discuss their works in the Y's intimate art gallery. This week: piano virtuoso Vladimir Valjarevic. • 1/18 at 2 P.M.; 92nd Street Y, 1395 Lexington Ave. (212-415-5500); free.

Opus's Opus
Goodnight Opus finds the famous cartoon penguin embarking on a musical adventure after grandma falls asleep and he and his friends converse with the Milky Way in person. The acclaimed Mermaid Theatre of Nova Scotia combines puppetry with striking special effects that include black-light techniques. • 1/19 at 10 A.M. and 3 P.M.; Tilles Center for the Performing Arts, Long Island University, C.W. Post Campus, Route 25A, Brookville, Long Island (516-299-3100 or www.tillescenter.org); $18.

Web Sight
Charlotte's Web, E. B. White's classic tale about a wise old spider who saves a pig from becoming bacon, is back. From Theatreworks/USA. • 1/19, 20 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave., nr. 52nd St. (212-627-7373 or www.theatreworksusa.org); $20.

Talking to a Wall
Wave Hill's walls come straight, round, and angled. They are made from stone, brick, and wood. Examine the real deal up in the Bronx, and then use natural and recycled materials to construct a model building of your own. • 1/26, 27 from 1 to 4 P.M.; Wave Hill, Kerlin Learning Center, 675 W. 252nd St., the Bronx (718-549-3200 or www.wavehill.org); free.

Growing Up With Opera
The Metropolitan Opera Guild presents a family series to introduce kids to the wonderful world of tenors and sopranos. The productions, in English, include basic elements of opera in a witty and engaging style and are all under an hour in length. *The Great Opera Treasure Hunt* travels from ancient Egypt to Colorado. *Where's a Tenor When You Need One?* explains how to follow the different roles and voice parts in an opera in a different language. • 1/19, 20: *The Great Opera Treasure Hunt*; 1/26, 27: *Where's a Tenor When You Need One?* Show times are 11 A.M., 1 P.M. and 3 P.M.; DiCapo Opera Theater, 184 E. 76th St. (212-769-7008 or www.operaed.org); $7–$10.

Love Potion
Young enchantresses wanted: Make a love charm as you discover the mystery and magic behind the love potions of the Middle Ages. • 1/19 at 1:30 P.M.; Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400 or www.brooklynkids.org); $4.

The Bag People Are Back
We love January because it heralds the arrival of the Paper Bag Players. This year's new show, *Knock Knock Knock, Anybody Home?* depicts a lost glove in the city, a frantic pocketbook, rock-and-roll dinosaurs, and a lady who wants the biggest cookie in the world. For 44 years, the company has infused each show with music, comedy, adventure, and movement, with imaginative costumes and scenery made of ordinary paper and cardboard. A parental must. • 1/19–3/3 at Kaye Playhouse, Hunter College, 695 Park Ave., nr. 68th St. (212-772-4448 or www.thepaperbagplayers.org); $7.

King of Pain
King Farfan has a nasty toothache and everyone in his kingdom is suffering as a result. Wanted: an audience of kids with courage to teach the bully king a lesson. *The Toothache of King Farfan*, a legendary fable from Spain performed in both English and Spanish, features more than twenty life-size puppets. From the Society of Educational Arts and Los Kabayitos Puppet & Children's Theatre. • Saturdays through 1/26, 1 P.M. in English, 3 P.M. in Spanish; 107 Suffolk St., second floor (212-260-4080, ext. 14 or www.sea-ny.org); $10.50 grown-ups, $8.50 kids.

All You Have to Do Is Dream
Honor the memory of Martin Luther King, Jr. at the Children's Museum of Manhattan with a special program that includes the "I Have a Dream" speech in the media center. • 1/19-21 at 11 A.M., noon, 2 P.M., 3 P.M., and 4 P.M.; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1223); $6.

Museum Babies
Not just another traveling exhibit . . . this one's a keeper. The Brooklyn Children's Museum rebuilt a giant segment of its space and designed an indoor, interactive play-and-discovery area just for preschoolers. Kids can pour water to their hearts' content, sift sand, explore a pastoral setting, build with foam rocks, and even play salesperson in a mock general store. Parents can relax at the designated Parent Junction. • Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400 or www.brooklynkids.org); $4.

The People Garden
Take 'em away from Saturday-morning TV and bring 'em to Saturday-morning musical theater. *The People Garden* tells the story of a substitute teacher in a kindergarten class who learns that the simple lessons of childhood are the same ones required for life. A cast of child actors demonstrates the importance of telling the truth, not hurting others, and accepting unchangeable circumstances. • 2/2 at 11 A.M.; York Theatre, Church of St. Peter at Citigroup Center, 619 Lexington Ave., nr. 54th St. (800-233-3123 or www.peoplegarden.com); $15–$20.

It's Ancient History
The Jewish Museum's children's exhibition, "Camels and Caravans: Daily Life in Ancient Israel," offers kids a chance to see what life was like 2,000 years ago. The interactive exhibit combines reproductions with artifacts, enabling visitors to explore everyday objects used in the homes and the markets of ancient Israel. • Through June 2003 at the Jewish Museum, 1109 Fifth Ave., near 92nd St. (212-423-3271).

Reality TV for Kids
We're not pushing more of the TV plop, but this one may have some meat to it. *Dragonfly TV* shows that science rocks. • Airs Sundays at 11 A.M. on WNET, channel 13, beginning 1/20.

The Beast Without
The Last of the Dragons, about the nice variety, from Vital Children's Theatre Company. • Saturdays and Sundays through 2/3 at 11 A.M. and 1 P.M.; 432 W. 42nd St., third floor (212-592-4508); $10.

Happening

I Can Do That

After her daughter was born, dancer Diane Jacobowitz knew that she wanted to bring performing arts to children. She found her way in the now eight-year-old **Dancewave Kids Café Festival.** The annual Brooklyn event draws children from all over the city and beyond to perform their own original pieces. Since each piece must run no longer than eight minutes, this weekend's entire show lasts just two hours. Participants include the Harkness Youth Ballet, hip-hop's Fresh Y Crew, the jazz troupe Gestures Ensemble, and the middle-school kids from Berkeley Carroll. Jacobowitz's own young dance group, Kids Company (pictured), will perform an athletic, challenging piece set to classic Motown music. "I think it was Picasso who said his greatest works were the childlike pieces," Jacobowitz says enthusiastically. "It's a non-self-conscious, nonjudgmental sense of reality. I just want the kids to be expressive like that." (See "Children's Events.") S.A.

PHOTOGRAPH BY CAROLINA KROON.

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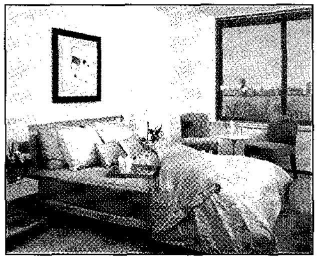

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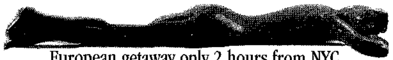

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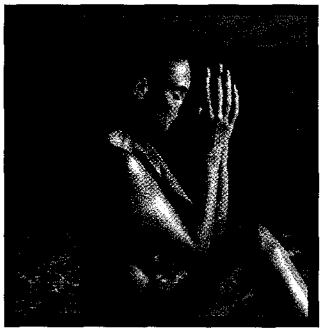

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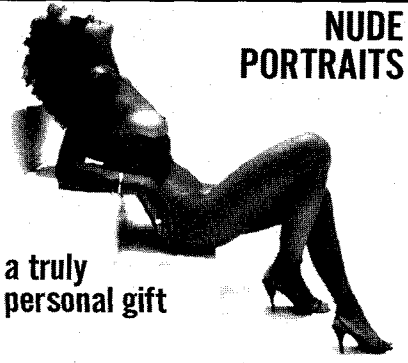

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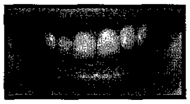

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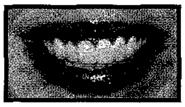

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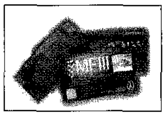

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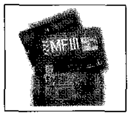

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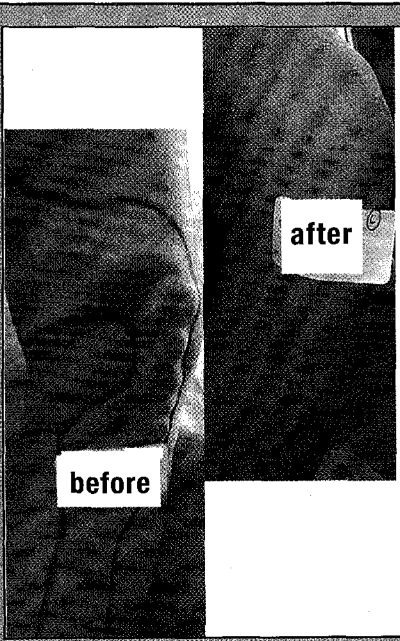

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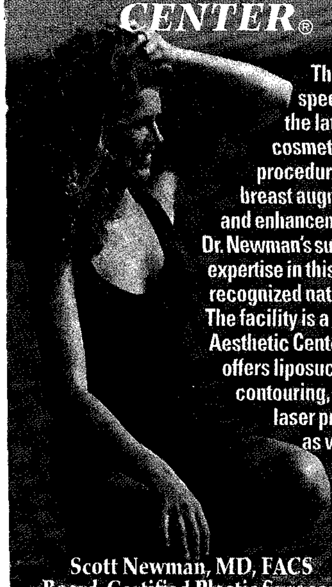

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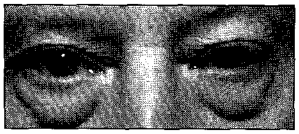

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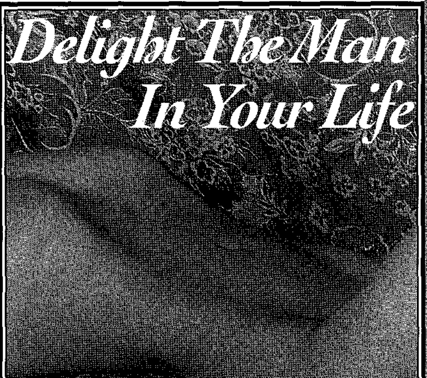

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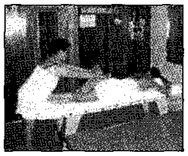

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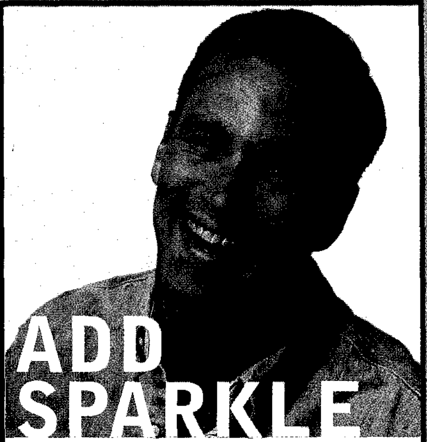

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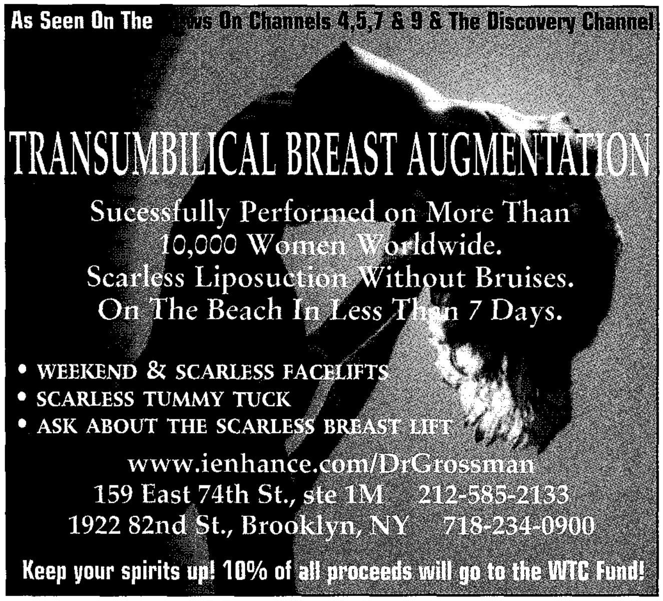

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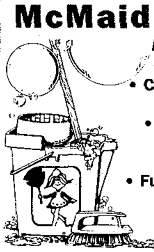

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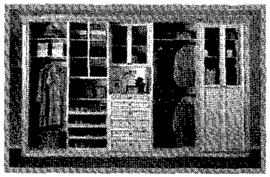

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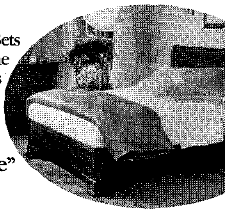

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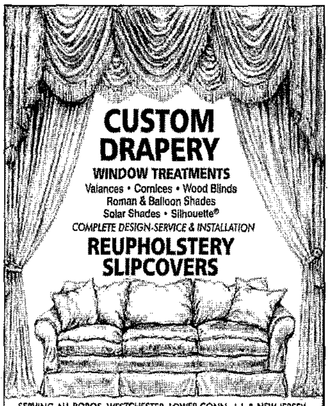

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ery Handsome Firefighter—Needs gs and kisses from very attractive, telligent lady, 28-38. I'm 6', 190, blue es, brown hair, great sense of humor, . Send photo/note. Thank you. 1719✉

ay White Female—47, tall, stylish, nonoker, seeks same. Bmygrrl@aol.com 1718✉

Successful, Beautiful Female—40, fit, athletic, with no baggage. Looking for my soul mate. I am passionate, creative and lots of fun. I am looking for a successful male, 40-52, who loves living and enjoying life in Manhattan. The two of us can take the city by storm. Photo a must. 1720 ✉

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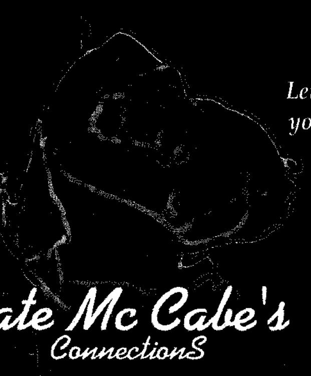

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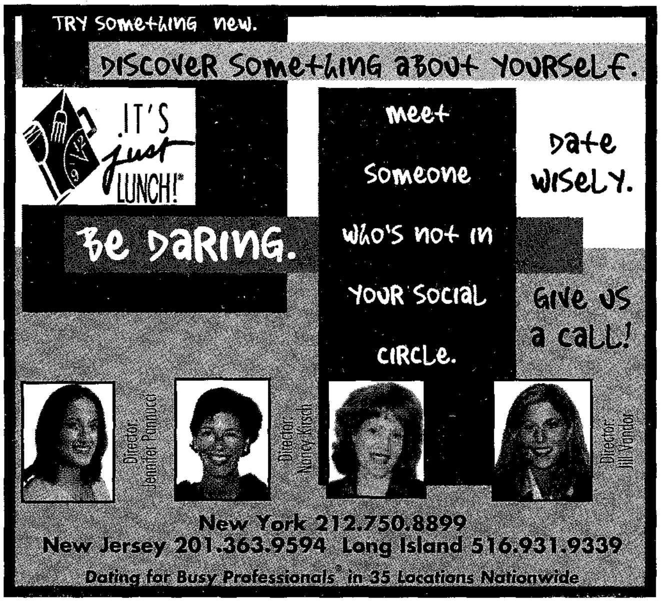
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ıD Psychologist—Blue eyes, auburn ir, Jewish, LI female - seeks intelligent, ırm man with good sense of humor, inter- ted in marriage. I enjoy movies, dining ɔut, basketball, friends, writing. Never been ırried - right man has not come along. ıuthful at 41, would love to start a family. nd both note/photo. 1694 ✉

:cape To Vermont—Nonparadoxical ıle, 46, designer and business owner, ɜks female under 55 for permanent ild-free relationship up here. I am ɔtivated to be in a relationship and ı potentially an attentive and devoted rtner. I am also monomaniacally ɔnogamous. I am seeking an interesting ıale who wants a real partner in life and ɜs not mind being 3.5 hours north of 'C. I do not have a particular archetype mind and have no idea what odd angibles might make this all happen. vork in NYC to some extent, so I am re weekly. A recovering axe murderess ɔkay, but only if you are going to the etings. Send me a photo(!) and a note :h your phone number, DSM-IV gnosis and a list of all meds. Extra- dit essay: My Greatest Flaws (Vol. 1). nail: ciakgb@sover.net 1674 ✉

etty And Fabulous—Successful cutive, 53, thin, fit and sexy, mother teenager, seeks well-established guy, ɡood shape, who is equally at home at ball game and the opera. Must have at sense of humor. 1680 ✉☎

ractive Honey Blond—Jewish busi- swoman, 53, wants someone to "be wind beneath my feet", go to the vies, opera, antiquing or just a walk the beach. You should be a decisive, -woman guy who is honest and enjoys ı time together and apart. 1651 ✉☎

ndsome, Very Successful—:epreneur - communicative, humorous, etic, nice guy. Seeking smart, fit, eat, pretty woman, about 35-50, up ɔ'6", for fun, adventure, romance, to ɔest friend/lover. Note/recent photo/ ıe. grouprx18@aol.com 1657 ✉☎

Pretty Filipina Wanted—(Or similar south Asian) by refined, successful, well-educated lawyer, for friendship first, then beautiful home and family life together. Letter and photo, please. 1704 ✉

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Vibrant, Slender, Attractive—Sensual female with intellectual leanings. Loves tennis, biking, arts, jazz, dancing. Seeks quality man, 49 plus. 1716 ✉☎

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Handsome And Successful—Businessman, 48, 6'3", well-built and fun to be with, seeking an attractive, fit woman, 28-38, 5'6" plus, who is ready to enjoy life together. Photo/note. 1689 ✉☎

Beautiful Honey-Blond—With dazzling eyes, trim, petite, size 6, romantic, caring, upbeat and enjoys most things in life. Seeks a successful, secure gentleman, 55-65, who is kindhearted with a great sense of humor, for a lifelong romance and commitment. Note and photo. 1669 ✉☎

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Any Englishmen In NY?—Beautiful, sexy blond (30s) seeks knight in shining Armani. Good looks, kind heart a must, to 45. Photo. LuvUK369@aol.com 1707✉☎

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Multicultural (212) Woman—Attractive arts journalist - desires professional and fit, NYC Jewish man, 40-55, for romance and marriage. 1654 ✉☎

Male, 47—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 1706 ✉☎

Poker Anyone?—Life is like a game of poker... You get dealt a hand and then play as best you can. I'm holding a 10, Jack, Queen and Ace. Waiting for one card! Age 35-45, please. 1712 ✉☎

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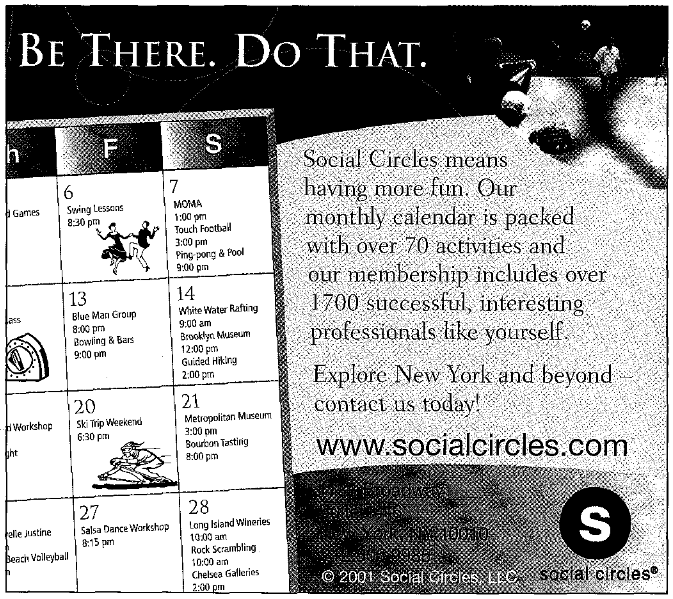

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I'm Looking For A Jewish Princess—Beautiful, intelligent, with a great personality, who loves being female (age 33-52, give or take). I'm a Jewish prince, a physician, psychiatrist and Renaissance man who loves NY. Note/phone/photo. 1688✉

Seeking Class—Affluent widower seeks well-groomed, attractive female, comfortable in silk and fur, for long-term relationship. 1721 ✉☎

In My Dreams—...I have held your hand and felt the warmth of your beautiful smile. I have always believed fate would someday bring us together. I am a very handsome, trim, blond, blue-eyed male, 5'11", young 40. Upscale, intelligent, professional, easygoing and kind. I like long walks, movies, theater, jazz, reading, ethnic foods, working out and living a healthy lifestyle. Seeking a sweet, very attractive and intelligent female to live our dreams every day. E-mail: Dreamofu29@aol.com 1678 ✉☎

Asian Admirer—Established gentleman, 35, *Caucasian, good-looking and likable,* seeks very attractive Asian lady for relationship. Photo, please. 1693 ✉☎

Love Life On Both Continents?—Polish-American, early-50s widow, tall, slim, attractive, seeks a man forever. Note/photo a must. 1660 ✉

A Younger Sigourney Weaver—With Grace Kelly-type sexiness. Slim, athletic body, long brown curls, ambitious, PhD, witty, with playful side and a long fuse. Divorced, 39. Exudes confidence, grace and spirited elegance. Romantic, passionate, not snobby. Loves trying new wines/restaurants - four-star to great burgers. Favorites: Paris anytime, Taj Mahal at night, Bali, NY Times crosswords, tennis, horseback riding, Bach, Bridgehampton, my Boxster. Would love to write suspense best-seller a la John Grisham. Seeking articulate, educated, successful, fit (not fanatic) man, 35-49, some sense of ironic humor. Petrus220@hotmail.com 1722 ✉☎

Romantic, Attractive, In-Shape—Renaissance woman seeks tall, adventurous, evolved man (55-70), with varied interests who finds time to share with family and friends. Note/photo/phone.1679 ✉

Don't Miss Out On Me—Sophisticated, classy, sensitive, sincere, self-assured woman, attractive inside and out, bubbly personality, with a zest for life and prosperity to spoil myself. Energetic, spunky, vivacious yet warm, tender and caring... Looking for same in man - one who's not afraid to love and be loved, 55-65. *Bio/photo a must.* 1663 ✉

Portia Looking For Odysseus—I'm compassionate and loving; you're experienced but haven't quite found the place you're destined for. I'm attractive, fit, slim (5'7", 125 lbs), brunette, youthful, professionally successful (MD professor), smart, sexy, funny. Looking for perfect intimacy with a smart, slim, youthful man, ages 45-55. If you think we match up, please send an email and photo to: tgfb@myrealbox.com 1705 ✉

Such A Wondrously Attractive Woman—A cross between Sigourney Weaver and JoBeth Williams: poised, sensual, warm-spirited, with a certain shy grace that lights up a room. Slim body, exquisite face, fun humor, no artificiality. Interested in people and the world around. Easygoing good company, dazzling cook (makes divine *bouillabaisse), something of an oenophile.* Drawn to beauty in nature, art, theater, music. Delights in generating/exchanging ideas, playing piano, hiking, travel to unexplored places. Seeks nonsmoking, vital, successful professional (49-64) with sense of fun and discovery. 1725✉☎ Clematis112@yahoo.com

Single White Male—Investor and lawyer, 50, born and living in Manhattan, looking for female, 35-45, who lives in Manhattan and is fun. 1681 ✉

Happy Birthday!—You are invited! Intoxicating, sensuous, passionate, brainy, imaginative, leggy, seductive, collector of fun, incredible Dot-To-Dot player, turning 46. Loves to play, cook, travel and chill. Birthday wish: accomplished mensch for best friend and lover. RSVP/photo/note. blowoutthecandle@aol.com 1676 ✉

You're A Mensch—A successful professional and all-around good guy searching for a warm, loving Jewish (not religious) woman who realizes that a smart, funny, kind, upscale guy like you is a real catch! I'm a very attractive brunette, 46, successful, bright, creative, sensual, affectionate - and looking for you. JersiePeach@aol.com 1711 ✉☎

NYMESSAGE

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Wealthy Older Bachelor—Compan
president. Tall, neat, well-traveled
educated. Wishes to father child (vi
artificial insemination) with a heterosexu
Caucasian woman who is still in her 30
college graduate of good character,
business or professional person with
sense of humor, in decent physical condi
tion. Will provide support, a degree o
coparenting and whatever it takes to fulfi
the future. If you are interested i
exploring possibilities, please write a lette
and accompany it with a recent phot
and telephone number (please, no e-ma
addresses or PO box numbers). Wi
respect your confidence. 1683 ✉

Handsome Westchester Exec—Youthf
52, 5'11", 160, easygoing, health
and secure. I enjoy nature, hiking
fly-fishing, travel, art, music, histor
NYC. Seeking lovable, slim, pretty so
mate. Photo/note. 1661 ✉

Let Me Change Your Life—Elegan
handsome, affluent man, 60s, seek
woman companion (40s) for sharing
his interesting life. Educated, attractiv
European woman encouraged. Pleas
send photo and letter. 1659 ✉

Wall St. Mogul, Harvard MBA–
Former GQ model, affluent MD - I a
none of these. Just nice, youthful
divorced, 55, cultured male with
lust for life, love, chocolate. NYC-L
afancyman@aol.com 1708 ✉☎

Professional White Male, 45—Goo
looking Manhattan resident, seekin
intelligent, pretty, slim woman, 35-45,
enjoy and share everything NY has
offer. Has children every other weeken
Photo/note. cjmsola@aol.com 1673 ✉☎

Practicing Dentist—65, very activ
seeks attractive, younger, buxom wom
who enjoys classical concerts. 1656✉☎

Widower—64, slender, Jewish, gre
cook. Loves classical music, theater. See
bright, funny, petite NYC woman f
lasting relationship. Recent photo. 1670✉

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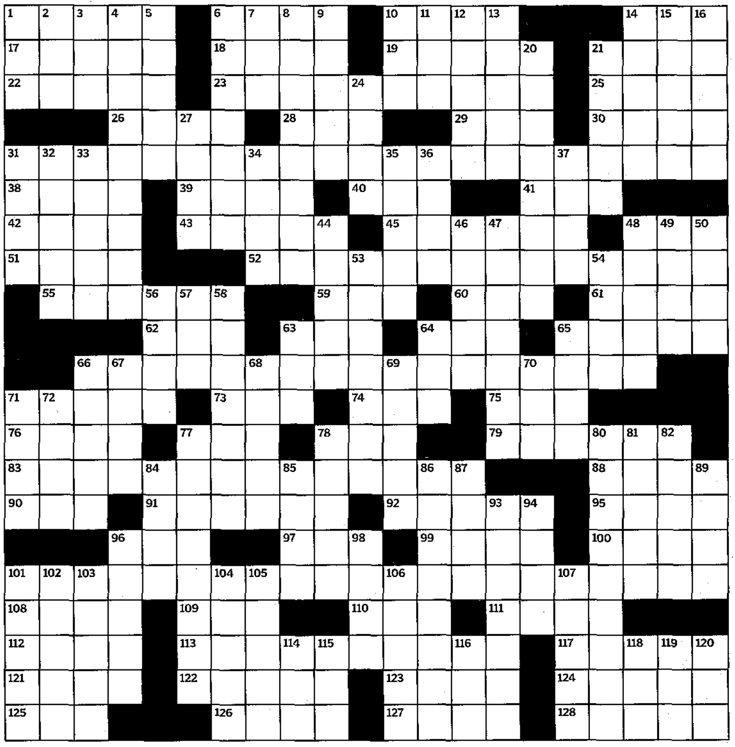
'Cue' Crossword by Maura B. Jacobson



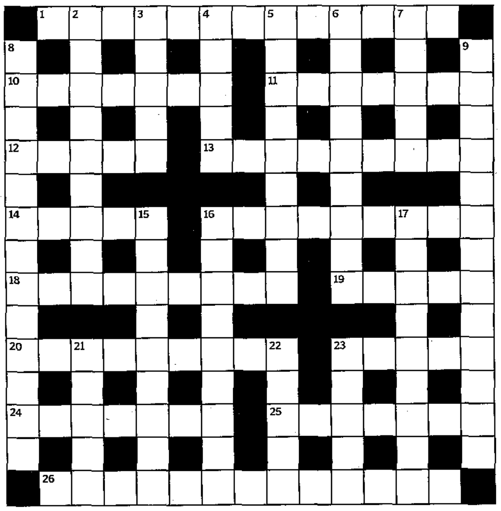
ACROSS

1 One of the Colas
6 Crèche visitors
10 Ham or bacon
14 No gentleman
17 Wrinkle the brow
18 Shah's domain, once
19 Coffee category
21 Tuscaloosa university, informally
22 Religious doctrine
23 COMIC STRIP
25 Ousted Ugandan
26 He waited for Godot
28 Not strict
29 —— whiz!
30 Tree residence
31 SONG
38 Privy to
39 False witness
40 Marseilles Mrs.
41 Cow's remark
42 Tomorrow's woman
43 New Haven Ivy Leaguer
45 Concealed hoards
48 Pea's place
51 Fair-to-middling
52 TV SERIES
55 Yanni's music genre
59 Ethiopian prince
60 Directorates: abbr.
61 East of the Urals
62 ——-Man (video-game character)
63 Biblical sufferer
64 Goddess: Lat.
65 Foyle of fiction
66 COMEDY
71 Very very
73 Boathouse item
74 Bullring bravo
75 —— Annie of "Oklahoma!"
76 "Pocket" bread
77 Bowler's target
78 Need a doctor
79 Sleepy one
83 NOVEL
88 Done with
90 Born, in wedding reports
91 Almond-flavored syrup
92 Fem. titles, in Seville
95 Vex
96 Underthing
97 The youngest Cratchit
99 Razor brand
100 Word preceding scot or wright
101 MARCH
108 "Crazy" bird
109 Queen of Spain until 1931
110 —— generis (unique)
111 Popeye's greeting
112 Poker prepayment
113 PLAY
117 Lover boy
121 Midmonth, in old Rome
122 Skier's terrain
123 Enveloping glow
124 Debonair
125 Palindromic parent
126 Partner of aid
127 Beachhead boats: abbr.
128 River mammal

DOWN

1 Promoted Pvt.
2 Misdo
3 Mystery-story pioneer
4 LULLABY
5 Gandhi land
6 Civilian army
7 "Exodus" hero
8 Shopping arcade
9 Acquired relative
10 Links org.
11 Globe
12 Rock Starr
13 Strike-zone lower boundaries
14 Sculpted gem
15 Off the mark
16 "The Divine Comedy" poet
20 Visionaries
21 Minstrel-show instrument
24 S.A.T., e.g.
27 As is required
31 Dublin dances
32 Labor coalition
33 Scandinavian
34 Bisected segment
35 City dorms
36 Afternoon socials
37 It smells
44 Sign on
46 Kind of space, nowadays
47 Secreted
48 Ristorante staple
49 "Step ——!"
50 Designated attack date
53 Type of newspaper
54 Installed, as linoleum
56 Samoan capital
57 Car fill-up
58 Reverberating
63 Kin of a bottle
64 White House monogram of the '50s
65 Have the facts
66 "Casey —— Bat"
67 Haus wife
68 "Life —— Beautiful"
69 Raines and Fitzgerald
70 Lord Byron's daughter
71 Second Grimm word
72 Biography
77 Rampart walls
78 Bit of buffoonery
80 FILM
81 Perrier competitor
82 Object from the past
84 Average standard
85 Swearing-in recital
86 Courteously kind
87 Caesar's "And you!"
89 Actress Russo
93 Fleets
94 Waist wear
96 Skeleton components
98 Japanese soup order
101 Kilt pattern
102 Rival of Toyota
103 Famous
104 —— Gay (historic plane)
105 Big shot
106 Part of R.F.D.
107 Human trunk
114 Playmate for Tarzan
115 Acquire
116 Columnist Buchwald
118 Bath step-on
119 Morn's opposite
120 Above: poetic

The 'Guardian' Crossword Set by Araucaria



ACROSS

1 Intelligence about alternative ruler with rule proceeding like a 26 in a 9's 15. (7,3,3)
10,16 Funny mistake about changing those loud sounds in a 9's 15. (7,2,7)
11 French mathematician to drink added spirits. (7)
12 Sort of slack and unreasonable. (5)
13 Ken from Cayenne reported a bird on the border. (9)
14 Cancel Scottish-Polish encounter? (5)
16 See 10.
18 Priest or heretic to put inside. (9)
19 Praise from Middlesex to London. (5)
20 Heaps of commercial locations? (9)
23 Don't talk to the mat to show indifference. (5)
24 Insect on the wing round the top of Sydney Opera House. (2,5)
25 One struggles to keep golden keys. (7)
26 This could be a front for the West's thousand-year involvement. (7,6)

DOWN

2 They produce stinks from caterpillars, a tiresome arrangement. (9)
3 Fairy with seaweed on its tail. (5)
4 Scene of Hindu pilgrimages from within a Sikh area. (5)
5 I shall go and destroy the tent—it was probably stolen. (3-6)
6 New rule upset by interment. (9)
7 One part of the hospital gets the prize. (5)
8 Note—hard cheese!—prince eaten by carnivore stops like a 26 in a 9's 15. (6,2,1,4)
9 Fish, maybe, or setter (English) held by bull (Spanish)—see the point? (13)
15 Minor route for actors on radio or TV. (9)
16 Nothing's for nothing in French pictures: check your position! (9)
17 Try to stop setter's resolve. (9)
21 First Man, maybe, in church? (5)
22and23 Roasters and rash attempts at rain in a 9's 15. (5 and 5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 89; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE

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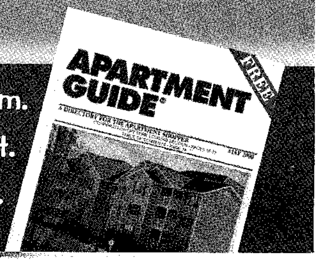

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